

PRACTICAL HINTS
ON THE
TEACHING OF LATIN



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PRACTICAL HINTS
ON THE
TEACHING OF LATIN

BEING FOUR LECTURES DELIVERED AT ILKLEY
AT THE BOARD OF EDUCATION'S LATIN COURSES
FOR TEACHERS IN AUGUST 1918 AND 1919

BY

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PREFACE

THESE lectures formed part of the Board of Education's Holiday Latin Course for Teachers, organised and conducted by Mr. W. Edwards, Headmaster of the Bradford Grammar School and myself, and held at Ilkley in the summer of 1918. In response to many enquiries they are now offered to a larger public. When they were delivered, the principles laid down and the methods advocated were illustrated by practical demonstrations with classes of boys from the Bradford Grammar School, and they were followed by full discussions in which further explanations could be made. I could therefore afford to be less explicit on many points than would otherwise have been the case.

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I have nevertheless thought it better to print the lectures in practically the same form as that in which they were delivered. I have not even thought it worth while to tone down passages where points are made in more forcible language than should perhaps be employed in print, leaving it to the reader to make allowance for the difference between the written and the spoken word. Such alterations as have been made, and they are few, are due to some helpful comments from Mr. W. E. P. Pantin of St. Paul's School, London, to whom I am much indebted for his kindness in reading the lectures through when they were being prepared for the press.

I desire to avail myself of this opportunity also to express my acknowledgments to my sister, Miss Eden Lewis, whose judgment and insight were invaluable when I was making the original draft.

I repeat here what I trust is made

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clear in the lectures themselves, namely that I am far from expecting that any teacher would find himself able to adopt *in toto* the methods advocated. I hope rather that fellow-workers in an arduous field will watch for hints and suggestions, and will, so to speak, help themselves out of my experience.

L. W. P. L.

BRADFORD, Aug. 1919.

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INTRODUCTION

By W. EDWARDS, M.A.,

Headmaster of the Bradford Grammar School,

IN the report of the Prime Minister's Committee upon the position of Modern Languages in the Educational System of Great Britain there occurs, in a plea for the extended teaching of modern languages, the amazing proposition "Many must be instructed in order that a few may make good." This astounding doctrine, which would justify many of the worst abuses of the past, would, if it were accepted, establish beyond question a claim for compulsory Greek and Latin in our Schools, for there are no subjects in which the few have made good to a more marked

degree. The product of the Classical Sixth Forms in our English Schools need not fear comparison. But it is only the few who reach this standard, and the claim of Latin to a substantial place in the curriculum of our schools—a claim which very few school-masters, classical or non-classical, would deny—must rest on a surer basis than the sacrifice of the many for the few.

The crucial years are the four or five years up to the age of sixteen or seventeen. For the mass of boys in our secondary schools, it is urged, the study of Latin will then stop dead. They will never open a Latin book again, and they will not use the subject in after life. It is a pity, if it is true; but, even so, is it of supreme importance? Has their study of Latin been of small value? Does not the scaffolding play an important part although it is pulled down when the building is completed? Besides, it is too often forgotten that the same thing is equally true of the other

subjects too. The percentage of boys who actually use Geometry or Algebra or Chemistry or Modern Languages or any other particular subject in their vocation in after life is very little, if at all, larger than in the case of Latin. Fortunately very few of our secondary school-boys at the age of twelve or thirteen or fourteen have definitely decided their future vocations, and you cannot predicate of any boy at this age that he will in his future vocation actually use any particular subject of a school curriculum, except, perhaps, English and Arithmetic. The purely utilitarian argument, even if it were in itself a sound argument to use in such a matter, breaks down, and the claim of any subject, be it Science or Mathematics or Latin or what you will, to a substantial place in a school curriculum must depend on the training that it gives and its value in making, not a chemist or an engineer or a priest or a lawyer, but a man and a citizen.

As an instrument of training the claim of Latin cannot be ignored. Every language, it is true, has a disciplinary value, but Latin in this respect stands pre-eminent among languages. A boy cannot translate a Latin sentence without being compelled to think at every step. This is not nearly so true of other languages, French, for instance, which, however, for other good reasons vindicates its place in the curriculum. "To write French sentences is easy, to speak them also is easy, if once the great difficulties of pronunciation have been overcome; to read simple French books is easy, so easy, indeed, that for a child of average ability neither diligence nor attention is needed. . . . Latin presents from the outset difficulties which demand diligence and discipline if they are to be surmounted. Even the earliest attempts at framing Latin sentences are lessons in the virtue of accuracy. In the repeated efforts towards a mastery of these particularities the

learner insensibly comes to grasp the fundamental principles that underlie speech, and to acquire the habit of exact expression. The boy or girl thus trained has a weapon which should be of avail whenever he or she desires to acquire a new language." These are the words of the Reservations to the Report of the Modern Languages Committee. It may be added that accuracy of expression means exactness of thought, and the one thing above all that we need in the present times is the capacity to think straight, clearly, and sincerely. The man who, as a boy, has been continually compelled to analyse words and phrases and to get down to their exact significance and meaning, as he must do before he can translate them into Latin, will be less likely to think in catchwords and labels or take his opinions in packets. As far as any subject can do so, Latin trains to clear thinking and accuracy and capacity, and, as it is well put in the following pages, "Knowledge is not

power, power is the capacity to use knowledge." But if this training is to be achieved, thoroughness and accuracy are imperative; there must be no sloppiness, if I may use the word. Above all, there must be serious systematic work in Grammar. That does not mean the learning of all the irregularities that can be delved from obscure Latin authors. The lumber which has cumbered progress in the past must be abandoned. But it does mean that we cannot rest content with the hope that the grammar can be picked up casually and incidentally as the pupil goes along. By such a course we shall never attain the careful and thorough knowledge of the structure of the language which makes Latin so effective an instrument of linguistic study.

These lectures, accompanied by demonstration lessons, were delivered at a Summer Course for Teachers held under the auspices of the Board of Education. They present a system and

method that are the outcome of some twenty years' teaching experience, and, in the hands of Mr. Lewis at any rate, have been attended with undoubted success. It is a system which has secured solidity without sacrifice of interest. There is no reason why even the learning of Grammar should be dull; it may be made positively joyous. Moreover, some such method as that outlined in these pages I believe to be at once the shortest and the firmest path towards the attainment, not only of linguistic training, but also of the other aims laid down in the circular of the Board of Education on the Teaching of Latin in Schools—an acquaintance with some of the more important authors of the classical period, and as much knowledge as can be obtained of Roman life and civilisation. There is a place for the use of Realien, of photographs, vase paintings, and so forth, which may illuminate and aid the pupils in their reading. Nor will there be less but

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more appreciation of points of literary style, not less but more comprehension of the contents and spirit of classical authors, if there is also the firm foundation of definite linguistic training.

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THIS is the first of a series of papers which I have undertaken to read in connexion with our course, on the method of teaching Latin in class from the elementary or first-year work up to the end of a boy's fourth year of Latin.

I propose to describe as fully and as accurately as I can my own practice in the class-room—indeed, that is what I have been asked to do,—not by any means in the belief that my own methods are the best—I should be the last person to claim that—but because they are at any rate the outcome of over twenty years' experience and of much thought given to the problem of how to obtain the result which we all desire. I do not say that the same methods will be

effective in the hands of every teacher, nor must I be taken to recommend the adoption *in toto* of the suggestions I shall make. There are many good ways of teaching, and, in the end, all teachers must find out for themselves which way is the best one for them. They cannot be relieved of that responsibility. I merely hope that the results of my own experience will prove valuable to my fellow-teachers, to one in one way and to another in another, and I shall be as grateful for criticism and suggestions in the discussions which will follow the papers, as I shall be pleased if I prove to have been of service to others.

Now, as the following remarks are almost entirely the result of practical experience and are based on theory only to a very limited extent indeed, I am afraid many of you will miss a good deal which you perhaps expected to hear. You will, for instance, hear nothing at all about the "direct method" of teaching Latin, associated with the name of

Dr. Rouse and with the Perse School, Cambridge, and much recommended of late. I do not believe in the direct method for Latin. If the test were to be the knowledge of the Latin language acquired by a class of boys in, say, four years, I believe the direct method would fail by that test. But even if I had to admit defeat on that test and the Direct Methodists emerged from it triumphant, I should still think it the wrong method for Latin. And the reason is that, side by side with the one purpose which we all have of instilling a knowledge of the Latin language, we must always keep in view the general education of the boys, towards which the teaching of Latin is only an instrument. "Latin," says a recent writer on educational methods—Mr. Kemp¹—"Latin cannot be taught as a living language without too great a sacrifice of something more valuable." I agree,

¹ E. N. Kemp, *Methods for Elementary and Secondary Schools*. Lippincott, 1915. \$1.15.

and I hold that nowadays, when the direct method is so widely employed with modern languages, we cannot afford to discard the logical training which Latin, taught by what I will call the literary method, is so pre-eminently suited to give.

After all, not all the boys in our class—only a small percentage of them—are going to be classical scholars, and I cannot subscribe to the practice, said to have been common in the past, of more or less sacrificing the many for the sake of the few. You may be sure that the boys who are going to be classical scholars will be classical scholars, provided they are well taught, whether you choose the literary method or the direct method of teaching them. It might prove, though I don't believe it, that these few prospective scholars would do better with the direct method. But when I bear in mind that I am using Latin as an instrument in the general education of all the boys, I am

quite sure that the literary method is the right one. I am not merely desirous of imparting a knowledge of the Latin language. I am aiming at generating or eliciting the power to think. Knowledge is *not* power. There was never a greater mistake made than when that misstatement went unchallenged. There can indeed be no power without knowledge, but the power comes from the capacity to apply knowledge. The success of an education stands not by the amount of knowledge gained, but by the amount of capacity to apply it. As an instrument to this end I believe Latin to stand, side by side with geometry, supreme as an instrument for teaching boys how to think, and this is its great educational value. The direct method seems to me, therefore, to deprive it of most of its value. And I will say in passing that all modern educational method seems to me to err seriously in this respect. The rigid elimination of the abstract in favour of

the concrete in all branches of education is a mistake. I wish I dared be as bold as Mr. Kenneth Richmond.¹ He says: "In my experience of teaching, children not only take an interest in abstract ideas, but it is impossible to get them to take an interest in anything else." This is, of course, an overstatement, but it contains a germ of truth, the statement of which had become urgent. Children are not taught how to think. The acquiring of the capacity to think seems to be left to chance, in the hope that it will develop later on, with the inevitable result that usually it does not develop at all.

I am, therefore, somewhat reactionary all round, but in regard to Latin I am quite convinced that the old methods *improved* are right and the direct method wrong educationally, and I also believe that they will be found to be more efficacious even if the ability to read a

¹ Kenneth Richmond, *Education for Liberty*. London, Collins, 1918. A useful book.

Latin author at the end of a specified time were the test we were to apply. The real test required—and there is none—is one which would show, not what knowledge of Latin had been acquired, but how much capacity to think had been created, or rather brought into play. You need not *necessarily* be discouraged if at the end of four years you are told of your pupils: “Why, they can’t even translate an ordinary passage of Latin.” If you and they have been diligent, they will, at the stage they have reached, have acquired something far more important than the ability to do that.

You will probably also miss in the papers I am going to read all attempt to base method on educational theory or reduce it to principles. I am quite sure that there is value in the training of teachers and in the work done by training colleges. But I am equally sure that it can be pushed too far. In the end the individuality of the teacher

counts for almost everything, and all the rest is nothing but leather and prunella. Training and educational theory are doubtless very helpful at the start and will enable the teacher to avoid numerous pitfalls and mistakes, but a very short experience will show that one class of boys will need to be treated very differently from another, even of the same average age, and of course different individual boys in the same class require very different handling. I think the phrase "child psychology" a very dangerous one indeed, and I believe that probably more harm than good is done by too close a study of what is called the psychology of the child. I am quite sure that preconceived notions, however scientific, of the way in which children ought to be handled by a teacher will always have to be very much modified, and often to be completely eradicated, in the light of practical experience.

On the whole, therefore, I rather wish

less stress were laid on this part of a teacher's training than seems to be the practice at the present time. Children differ from one another too widely, and one teacher differs too widely from another, to make any uniform system possible. The way to the hearts of the children has to be discovered by each teacher for himself, and that way is different for different teachers. I therefore wish to warn you that in what I am going to say I want you to be on the look-out for hints and suggestions; I hope you will not expect to be provided with a rigid system or method of teaching Latin applicable in all cases.

I will give one instance of what I mean. I am going to ask you to listen to-morrow to a class of beginners who will go through some of their Latin Grammar as part of a sort of specimen lesson illustrative of what I say. You will find—unless the boys are too nervous—that they may almost be said to

sing or chant their grammar. I have found that most effective with this set of boys, and I shall try it again with the next set next year. But it is more than likely that it will not answer again, and I shall then try to devise some other trick or plan to suit the new set and produce the same result.

And so the rule is, "Let your method be elastic; be ready to modify method to suit your particular boys." The method is made for the boys, not the boys for the method.

Let me now say a word as to the plan on which I have decided to proceed. Two courses suggested themselves. We might have taken each branch of the subject and discussed the best method of dealing with it from the beginning to the end of a four years' course. On the other hand, it was open to us to take each year separately and to discuss the various branches of the subject in connexion with each successive year. The former plan seemed to offer many ad-

vantages; in particular there seemed to be much less chance of my wearying you by recurring in successive papers to matter which I might have dismissed once for all in a single paper. Nevertheless I have decided to follow the latter, as after all the most important thing seemed to be that we should get, if possible, a clear-cut view of the work of each year as a whole.

I shall try to repeat myself as little as possible, but if the course I have adopted proves to have involved me in some slight repetition I wish to apologise for it beforehand.

And now, having cleared the ground, I will try to describe to you how I teach a class of beginners.

First, I keep my object in view steadily from the start. I am not solely engaged in imparting knowledge—in this case a knowledge of the Latin language. I am also engaged in training

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boys' minds and teaching them how to think.

Second, I know and make use of the fact that the great leverage I have is the boy's interest in his own progress. It will not be my subject that interests him, whatever I do with it. Or at any rate out of a class of, say, thirty boys of eleven or twelve years of age there will not be more than two or three at the most who will be really interested in the mere Latin language. To almost all of them the study of the Latin language will be dull, except in so far as they are attracted by the novelty of it. All the same, the work they do need not be dull at all, and this depends upon the teacher. At all costs *he* must not be dull. He must be incisive and vivacious, and also wholly sympathetic, and must employ every artifice to focus attention upon what he is doing and to sustain it. Personally I allow a good deal of sheer fun, and boys don't like to miss the fun; but of course you must know that your class

is well in hand and that orderliness can be restored in a moment by a word or a sign. Then a little playful fun is often helpful. At any rate dullness in the class-room is fatal. Very soon I shall be able to use my lever, that is, the boys' interest in their own progress. This asset of the teacher has been too little noticed. Indeed only once have I seen it definitely referred to in all the innumerable articles I have read on educational subjects or on the teaching of this, that or the other with which educational journals are if anything overstocked. Nevertheless I have found it to be the great "child-fact" upon which we can always rely. I therefore don't much trouble at the outset whether the boy in my class is interested in his Latin. I try to see that he enjoys his Latin lesson. The subject probably won't interest him, but he will get a great satisfaction out of merely mastering something or conquering a difficulty. His joy comes from a sense of his own progress.

Hence I eschew all books which are so diligently written with a view to making a boy's work interesting to him—all books which contain an account of football matches done into Latin, "Fables of Orbilius," *et hoc genus omne*. All these books are on the wrong lines. They attempt to do what I do not believe can be done. In their inmost hearts the boys really despise them. So that I choose simply *Kennedy's Latin Grammar* and *Macmillan's Latin Course, Part I.*—this book because I find that it is the book from which a boy best gets the required sense of his own progress. It gives plenty of practice in what the boys are learning and in what they have learnt, and at any moment (this is very important) I can turn over a few pages and show them what they are soon going to learn. Also everything is quite simple and straightforward, so that altogether I find this book suits my purpose better than any other. Its faults—

there are some—are few and unimportant. The only really bad defect is that it gives no practice in verb forms until much too late, and this defect, as we shall see in a moment, the teacher can to some extent remedy for himself, if he will take the trouble. For our first year Latin, then, Kennedy and Macmillan Part I. and an ordinary notebook are all we want, and we will suppose we have a section a day, with a home-work of half an hour two or three times a week.

Let us take grammar first. To begin with the pronunciation. The restored pronunciation¹ as recommended by the Classical Association (of which every Latin teacher should be a member, as he should also be a member of the Roman Society), and adopted by the Board of Education, is essential in Latin and advisable in Greek. It ought to be made obligatory by law!

¹ *The Restored Pronunciation of Latin and Greek.*
London, Murray.

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I can well remember the awful state of confusion to which my mind was reduced by having to adjust itself to the various methods of pronouncing Latin adopted in different schools as I passed from one to another, and often by different masters in the same school as I was promoted from one class to another. I will not here complain of the vagaries of the good lady who guided my first steps in Latin at the tender age of seven and allowed me to pronounce *dŏmīnĕ*, the vocative of *dominus*, as "*dŏmīnĕ*" (rhyming with "no wine"). Her knowledge of Latin may have been extensive: it must have been peculiar. But apart from that, I had to adjust myself to my Latin master's particular fancy no less than five times in not much more than as many years, and to this day I can remember being punished at the age of ten, when I knew I was right, merely because a master did not understand the pronunciation which I had been

taught to use. This sort of thing must be wrong, and I hope those days are over. Let us stick to the restored pronunciation.

Next, we want a syllabus as a guide. We may be able to do more or less than the amount set down in the syllabus, and we must not be slaves to it. It is useful, however, as a guide to ourselves and the boys, particularly the latter. For the sooner we can get them to realise what we expect of them in a term, or a year, the better. Their sense of achievement must be brought into play as soon as possible. Further, there must be no hurrying. Slow but exceeding sure must be the rule, and in the memory grammar work we must always be well ahead of the immediate requirements of our exercises. For instance, we learn the whole of *mensa* before we start our first exercise, which requires only the nominative and accusative singular, and we are ready with our second- and third-declension nouns—known perfectly—

before we begin to use them in the exercises where they are first wanted. And so on all the way through the ordinary accidence, so that we shall even equip our class by the end of the year with accidence which they will not require until the beginning of their second-year work.

Some teachers would here disagree and hold—mostly on theory—that only those forms should be learnt which are immediately required, and only as they are required, so that they may be practised actually as learnt. But they are wrong. The proper plan is to learn a certain number of the forms thoroughly first and apply them after—not learn and apply concurrently, which may sound easier and more reasonable in theory, but does not prove to be so in practice. Neither do boys find learning their Latin grammar dull. Do not run away with that idea. Nothing annoys me more than this accusation brought against Latin grammar, as it so often

is nowadays, either by people who have never taught it and think it must be dull and laborious work, or by people who must have taught it badly. It is not dull. I assert with confidence that any average set of boys, who start young enough and not too young, find a sheer joy in learning Latin or Greek grammar and look upon it as fun, provided always they know it perfectly; and they prefer to know it perfectly. If you find the Latin grammar lesson is dull, look out *for a fault in your own teaching; the last thing to do is to blame the boys or the subject.*

Chorus the nouns, adjectives, pronouns, and regular verbs. Don't leave out parts of them to be filled in later on; boys don't like to have you telling them or suggesting that they can't be asked to learn something. Go straight ahead. Make the most of the rhythm that can be got. Set up a sort of chant. Let the class sing its Latin grammar if it likes. You need not be

too careful of exact pronunciation provided the more important quantities are observed. You may, for instance, accentuate the endings of nouns: *mensá, mensá, mensám, mensáe*, etc., does not lead to difficulty later on. The words will be read as *ménsa, ménsam*, etc., all right, as they occur in translation or are used in exercises, quite naturally in spite of the accentuated endings when they are learnt as grammar, and experience shows that the boys' ear for stress is in no way impaired. So also do not be frightened of *rexeró, rexerís, rexerít*, even of *rexerimus, rexeritis, rexerint*. But we must of course avoid *amăbo, amăbis, amăbit*, and *amăbam, amăbas, amăbat*, etc. What I mean is that with due care and proper judgment some slight sacrifice may be made for the sake of rhythmical movement. The great aid to the memory is the choring of the various forms. Don't interrupt this with the English equivalents, names of tenses, cases, etc.

Test these separately in writing or otherwise, and later on, of course, by their use in the exercises. Set the boys to hear one another in pairs now and then. It will help to spur on the weaker ones. Boys don't like to find themselves being left behind, and in particular they don't like not being able to join in the fun. Introduce some movement where you can. When they are repeating adjectives, for instance, I make the boys point in the air to each word, as they say it, of an imaginary paradigm placed in front of them. Sometimes they make a sign where the well-known stumbling-blocks occur—raise their hands or wave a ruler or anything. I call them danger-signals. The whole thing must go merrily and be enjoyable, as all learning ought to be, and can be with a little versatility and liveliness on the part of the teacher. If you don't get what you want almost at once, the teaching is wrong. Begin again and try something else. And above all congratulate the boys as they get on to-

wards the goal you have set, and make sure they feel that the goal is well within their reach and capacity. They must see that you are yourself pleased and are enjoying the work yourself, being always sympathetic and ready to help—really anxious to produce with the co-operation of the boys a result of which all can be proud together. You don't so much teach them as help them to learn.

Of course all this memorising of accidence belongs to the acquiring knowledge part of the business. Still, opportunities occur of setting the boys thinking as well; and before leaving the question of grammar I may notice one or two specific points to which I should call attention as progress is made. For instance, we may notice the characteristic *a* vowel of the first declension, without, however, going into details of formation, especially when we know that later on early lessons in Greek will give us a better chance of making things

clear, as in the case of the boys I teach. The *u* and *e* vowels of the fourth and fifth declensions are also clearly marked. In the third declension the stem (a dangerous word—shall we say base or trunk?) is important, and it is helpful to keep the stem and the case-endings distinct. Which reminds me that rapid revision may be done by giving the stem once only and running through the rest of the noun with the last consonant of the stem and the case-endings alone: *Iudex*, *iudi-cem*, *-cis*, *-ci*, *-ce*, etc. It seems to help the neuters rather than otherwise, as they have to be watched. For instance, we run through *iudex*, *radix*, *rex*, *miles*, and *pes* in this way. Then comes *caput*. Up go all the hands of the thirty boys in the class as a danger-signal, and the noun goes *caput*, *caput* (and here the boys say, "I must watch that"), *capi-tis*, *-ti*, *-te*, *-ta*, *-ta* (with extra emphasis), *-tum*, *-tibus*, *-tibus*. And so with the other neuters. And so also I have a little device for

fixing the ablative of *calcar*, etc. This sort of thing seems not only to eliminate the familiar *capitem*-mistake in exercises, but it also helps to make the grammar lesson go merrily. It goes much more rapidly, too, if you think you can safely allow the repetition of the case-endings only with the last consonant of the stem. As a matter of fact I always do this in Greek, but not always in Latin, which shows again that we must suit our system to each individual set of boys. The genitive plural of the third declension, again, has to be treated carefully, and affords us a capital opportunity of testing the thoughtfulness of our class. A few exceptions will have to be mentioned here, and again in connexion with gender rules, when it becomes necessary to do so for the purposes of exercises, but generally speaking we let "exceptions" severely alone during the first year. Exercise the memory but don't burden it.

I will remark here how slipshod the

teaching on this particular point, the genitive plural of the third declension, often is. Amuse yourselves during one of the periods we have set down for discussion by asking one another what rule you give for the formation of the genitive plural of the third declension in Latin, and see how many different practices you get. The grammars are mostly just as bad. My own favourite Macmillan Part I. is itself faulty. Personally, I do not hesitate to ask the boys quite early to treat neuters separately from masculines and feminines, and in the latter to master the difference between the three classes: (1) Those which increase in the genitive with stem in a single consonant; (2) those which do not increase; and (3) those which have two consonants at the end of the stem. Exceptions then become really few. Tell the boys it is difficult and that you want them to conquer a difficulty, and they will almost always respond to the call. It is a fact which is often

overlooked that there is great virtue in the mere conquering of a difficulty. Boys get a genuine satisfaction from doing it, and they unconsciously gain confidence for the future, which is important. I do not say difficulties should be raised for that purpose, but where they naturally occur they should be faced fearlessly and not slurred over. I am not convinced of the soundness of prevalent theories founded on the notion that everything must be made easy for the child.

Further opportunities for eliciting thought occur in the conjugations of the verbs and in connexion with the meanings of certain parts of them, and in various ways, but I need scarcely go into further detail. Of course our opportunity for this training in the power to think comes more often in connexion with the exercise work. I am only saying that it need not be left exclusively to those times when we are engaged on that part of the subject.

Apropos of the verb, don't teach the conjugations by bits. Have them learnt straight off. It is much easier in reality and has a distinct value. I am pleased to find that the writer whom I quoted before lays this down definitely. He says: "It is not wise to make the whole study of the verb fragmentary. The study of whole conjugations must not be long deferred."

I turn now to exercises and translation. Before we begin our exercises it is essential to make sure that our class thoroughly understands the elements of English grammar. As we believe in systematic thought being gone through from the start, we shall not be satisfied with a result which is merely picked up by ear or by imitation, or by the processes by which the native tongue is learnt. I have explained why I do not believe in that method. Our first exercise deals only with subject, verb, and object, but an understanding of those simple elements must by no means

be taken for granted. As a rule I find that they are not properly understood. We explain the structure of the simplest English sentence again before we attempt the Latin exercise, and I find it very useful to employ the phrase "the skeleton of the sentence" for the subject, verb, and object. I take the English-into-Latin exercises for practice and go rapidly round the class, each boy picking out the skeleton in the simplest form from the first dozen or so exercises in the book. The process is rather slow, but I am sure it is well worth while, and I do not start on the Latin till I am as sure as I can be that the structure of a simple English sentence is really grasped. Then, with the necessary explanation of the use of the nominative and accusative in Latin, and a warning that the verb in Latin usually stands last, is for the present always to be looked for at the end of a Latin sentence and must be put last in turning from English into Latin, we begin with Exercise 1. The

words are not merely translated. The boys are made to repeat "subject, verb, object; nominative, verb, accusative; the so-and-so thingumbobs the what's-his-name; first my nominative, next my verb (from the end of the sentence), then my accusative," and the translation is written on the blackboard as it comes. The necessary articles and possessive adjectives are soon added quite naturally. No further progress must be attempted until the work is flawless. Then the English-into-Latin comes. Simple as it is, have every word parsed on paper in column; have the skeleton numbered 1, 2, 3; the subject parsed: *noun, nominative singular*, with its Latin; the verb parsed merely as *verb* with its Latin; the object as *noun, accusative singular* with its Latin. Don't grudge the time it takes. Go through it again *viva voce*, and make the boys say always: "Verb, at the end of the sentence."

It is extraordinary how the omission

of insistence on the fact that the verb usually closes the Latin sentence, and of a little drill on the point during the first two or three weeks, leads to much trouble later on. Bad habits are difficult to eradicate, and yet it is easy to guard against the formation of this particular bad habit in connexion with the position of the verb in a Latin sentence. I will exemplify. For many years now I have acted as examiner in Latin to a certain public body, setting and correcting a paper for boys who are just completing their second year of Latin. Four or five sentences by way of composition always form part of the paper and year after year the same thing occurs. The verb is set down in the Latin version just where it occurs in the English. It is one of the points I have called attention to in my report on the work with persistence, but quite in vain. I have strongly recommended that a note be printed on the question paper to the effect that marks will be

given for observance of the correct order of words in the Latin sentence ; or that the Board for whom I act should notify the principals of the schools concerned that it looks for more care in regard to this among other points. Nothing is done, and practically all the schools in a whole area are quite satisfied to go on in the old way. And yet consider how we are handicapped later on when we begin to teach boys how to vary the natural order for the sake of emphasis, etc., as will have to be done as soon as consecutive prose begins, if not before. The point may seem one of no great importance at this stage, but it is just one of those where the teacher gets his opportunity of preparing the ground for the future, and I have thought it worth while to dwell on it. I advise you then to get this right in the very first exercise.

Then in the next exercises, where the plural number and the other cases come, by means of our skeleton plan we shall

have a sure basis and the rest can be added.

I want particularly to say that practically throughout the whole of the first year I never allow an English sentence to be done into Latin without its being fully parsed according to the advance made—gender added when required, and so on with tense, voice, etc. Later on I do half the work *viva voce* and have half still written carefully, and the sentences copied out in the notebooks for me with the verb at the end. Then I mostly look at the parsing only in order to find out how mistakes arise, but I allow no marks unless the parsing is there for me to see, if I want to see it. Occasionally I mark the parsing only, just to ensure its being given due attention. Before very long the Latin-into-English exercises can all be done *viva voce* without much parsing, but with the English-into-Latin the system had better be kept up right through the year, as it forms the introduction to the methods

I use in the later stages of a boy's career, which we shall come to in the succeeding papers. Observe that our written parsing scheme becomes more elaborate as the successive advances are made. Adjectives soon come in, first as attributes, and then as predicates with the verb "to be," at which particular point great care is required. Later on we get some forms of modal verbs followed by an Infinitive. But experience has taught me that, if no shirking of the parsing is allowed from the beginning to the end of this first year, all these points lose their terrors for the boys. In fact I should like you to understand that I am a firm believer in the value of parsing. Observe also that we can get plenty of practice in verb-forms by getting on with our grammar. We can use the whole of the Indicative of the four conjugations, Active and Passive, and the Imperative if we like. But the use of the Imperative requires care, for obvious reasons. The Passive Imperative, for instance, has to

be avoided, as it is really reflexive and only poetical. Practice in its forms can only properly be obtained from the deponent verbs, which scarcely belong to this year's work. Also the so-called Future Imperative, *amato* etc., is awkwardly treated in our Kennedy. With the Macmillan this practice has to be got by altering the verb-forms in the English sentences, and it is a little troublesome. It is the one great fault of the book, and I wish the authors would remedy it in future editions. Still, we *can* get the required practice in this way with the Indicative and the Imperative. The Subjunctive with the rest of the verb is simply memorised and kept in readiness for second-year work.

Another important point is to be very clear about the uses of cases and prepositions as they occur. The rules are not set out in the exercise-book, but are, very properly, I think, left for the teacher to deal with. We get in our first year rules of Time and Place, the Agent

and Instrument, the Locative, Motion, Ablative of Respect, Comparison, and one or two others, all of which must be harped on at every opportunity till thoroughly grasped. Ask the same question about them time after time, and try to create a rivalry amongst the boys in being ready with the necessary answers, and take care that there is thought behind it all.

These elementary rules form the groundwork of what later on becomes the boys' syntax-book, but I trust to their memories alone in the first year. In practice it will be found that the work progresses very rapidly with accurate results if these methods are followed.

Before I leave the question of exercises you will perhaps wish to know how I do correcting. You will understand that every boy has his exercise parsed on paper. Each sentence is then written out in his notebook on every other line, when paper is not as scarce as it is now-

adays, and the left-hand page is always left blank. Now I believe it is not much good for the teacher to take these books away and return them corrected to the boys, even if he reads the correct version out, explains mistakes, and has the corrections written in. I recommend that every boy be seen personally. I have him standing on my left while I go through his work, mark his mistakes, and give him an opportunity to say what the correction should be. If he is not clear about it he passes round to my right and thinks it out while I see the next boy, and he usually finds out what is the matter and tells me about it, before I allow him to go back to his desk. He can refer to his books, or I may have looked at his parsing and marked the mistakes there also ; so that a few minutes are as a rule enough. He then writes the corrected sentence in full on the blank left-hand page opposite his original incorrect sentence, before he proceeds with the work the class are

doing during my correcting time, which will be getting the English of the next Latin-English exercise, a piece of translation, or a written test on grammar. Let me emphasise the necessity of having the correct version of the *whole* sentence written out whenever mistakes are made. It is not enough for single words to be corrected. A boy must be made to practise doing the right thing. If he has made a mistake in a sentence, you must make certain that he actually sees *that sentence written correctly as a whole* by himself before he has done with it. You cannot be too particular on this point. To insist upon it is one of your most effective means to ensure that your pupil is gradually gaining that complete mastery over his material which is so essential. For my part, I gather up the exercise-books of a class three or four times a term and mark heavily for the corrected work, and I let it be known that I look upon careful correction as an indispensable sign of a

good spirit in the class. The process of marking and correcting which I have described may seem a long one, but in practice if the teaching is good there will really be few mistakes, and I find it much the most effective way of correcting work. There will always be some weak boys who must be given more help. If your class is well-disciplined, a quick and good boy may often be asked to help a weaker one with his corrections and to explain the points to him. The sooner boys can be encouraged to help one another, not of course to do their work for them, the better.

While I am speaking of weaker boys I ought perhaps to say that the teacher must be prepared for considerable modification of his method when he finds—as we all unfortunately do sometimes find—that a whole class is below the usual standard. I need not go very fully into this, but I don't want you to be able to say at the end of my paper, "Yes, this is all very well for intelligent boys, but

what about the weaker sets which periodically come along ? ” I will therefore just make one suggestion and leave it at that. I find in such cases that the most effective thing to do is to leave as little new work to the boys as possible. I should have every exercise done *viva voce* first or, better still, on the black-board, so as to get the eye-help as well, and then set again for home-work or ordinary class-work, with the addition of not more than a couple of new sentences. It sounds rather like doing the boys' work for them, but it induces a habit of accuracy which is in itself most valuable. I got the idea from teaching elementary Greek, when this method is necessary even with intelligent boys, and I am going to refer to it again in a moment. That's the sort of thing I mean by modification of method, and with that we may pass on to the question of translation.

Translation at this stage does not require much discussion, but there are

a few things which may perhaps be said with advantage about it. I am inclined to think that it is useless to take a special book for translation in the first year. It is better to content ourselves with the pieces given in Macmillan and make the most of them. They begin early and come at regular intervals as we get on with the book, and they are quite well put together and fairly interesting. On the whole it seems best at this stage, but only at this stage, to leave the boys to tackle them by themselves in the first instance, making them write down a rough draft of the translation which they get. Then take the piece with them, best with the boys standing or sitting round the teacher's desk and taking places for answers to questions which arise or for the accuracy of their own translations. I am afraid that, at this early stage, we can do little else than use the pieces for checking the boys' knowledge of what they have learnt, and for showing them

that they never need be frightened of a piece of Latin if only they will keep their heads and apply their knowledge of the structure of a Latin sentence. Some small points of difference of idiom, which they can already understand, occur and should be noted, and a piece like No. 5, Theseus and Ariadne, gives an opportunity for a chat, as usually most of the class have already read the story in English in their *Tanglewood Tales*, often as part of their English lessons. But we cannot hope to do anything in the way of instruction as to style, etc., at present, and must be content with the mere practice involved in finding out the meaning.

I may say that while boys are getting their rough draft of the translation I make a point of asking frequently if any one is in a difficulty with it, as I think it is bad for young boys to get stuck, and I encourage them to ask me for help if they are so stuck. I try to avoid their writing down a lot of non-

sense as an attempted translation, as part of a principle in which I thoroughly believe in all branches of education—namely, that every possible care should be taken that written work has the minimum number of mistakes. It is so important for a boy to become accustomed to finding that what he writes is usually fairly accurate. To find his written work heavily scored and packed with mistakes is always most discouraging to a boy, and only tends to slovenly work in the future. I therefore recommend, in translation particularly, that a good deal of help be given if asked for, and with a weak form I should personally run rapidly through the piece first, so that the boys may at least know what it is about.

This is not a holiday course in Greek, but I can best illustrate the principle I have been laying down by mentioning that in a class of young beginners in Greek, owing to the strangeness of the language, I always have an English-

into-Greek exercise done and written on the blackboard in front of the class, before it is attempted by the boys individually. That is, the exercise is really done for them by one or two boys, then rubbed off the board and set again to be done in class or for home-work. The principle is that at all costs the boys' written work must, *generally speaking*, be accurate. There is such a thing as a habit of accuracy.

Lastly, vocabulary must be acquired as we proceed. With the Macmillan it comes quite naturally as words are used again and again, and the vocabulary required is not extensive. Personally, an occasional home-lesson for revision of vocabulary is all I find necessary. I have it learnt from Latin into English, *i.e.* I ask the Latin word and expect the English to be given, but if any one prefers to practise both ways in this first year I should have nothing to say. A good deal is also picked up in the way of single words from the grammar.

But the question of vocabulary really comes later, when it presents considerable difficulties. We need say no more about it here.

I have said that the average age of the class which I have been contemplating in this paper is from $11\frac{1}{2}$ to $12\frac{1}{2}$ years. I have not taken this age in a haphazard way. It is arrived at on a definite scheme of work adopted in the school in which I teach. We find that the best plan is to arrange for a clear four years' course of Latin before the boys are presented for such public examinations as a university matriculation, and we test the boys at the end of this four years' course by letting them sit for the Oxford and Cambridge Joint Board's Lower Certificate examination, which answers the purpose very well. Then comes a year of semi-specialisation, followed by two full years in the highest form, spent in preparation for scholarships. If, then, we keep our eye on this general scheme from the start, what

may we aim at as our first year's work with boys of twelve? Classes, of course, vary in capacity, but I find by experience that, as a minimum, the accidence can be thoroughly mastered up to the end of the four regular conjugations with *cipio*, *i.e.* all the five regular declensions, adjectives and comparison of adjectives, pronouns, and verbs complete. Often we shall be able to add some work at the numerals, and anomalous verbs, but as I am a firm believer in thoroughness, even at the expense of rate of progress, I am never very anxious as long as the above minimum is reached. After all, with the addition of the anomalous verbs at the beginning of the next year, there will be no waste of time owing to the grammar equipment not being adequate. The point we reach in the exercise-book varies rather more. But here again experience shows that we may expect to get at least to the exercise on the relative pronoun. So that the boys will have had plenty of practice

in the use of all the grammatical forms met with in the accidence with the exception of some of the verb-forms. They will have become acquainted also with the use of certain prepositions and case-usages, and a few very common elementary rules. This should prove a solid foundation on which to build in the later years, and should enable them to proceed without delay to the work of the second year in the following September, or at any rate with only such delay as is involved in the necessary revision work.

II

[In the following lecture I contemplate a class of boys of some ability, beginning Latin when they are between eleven and twelve years of age—such a class as can usually be formed out of scholarship boys from the elementary schools. Experience shows that such boys may quite properly begin Greek on the classical side of their secondary school after one year of Latin. But with less intelligent pupils, or those who begin Latin younger, this course would be inadvisable, and in their case three years may well be allowed for the work set out in these lectures for the first two years of Latin.]

I HAVE to deal in this paper with the second year's work in Latin, and I shall follow the same plan as in my first paper, namely that of discussing as fully as I can in the time at my disposal each branch of the subject in turn.

Let me say at once that I used to find this second year of Latin very

troublesome and difficult. The work never seemed to go as well at this stage as it ought to have done, and as I believe it did in the first year, and as it eventually did later on. At any rate I got it into my head that it was somehow exceptionally difficult, and I tried all sorts of things to set it right.

In the end I blamed the book which was in use, and I don't know how many others I examined to see if it could be improved upon. And now I am going to say a hard thing. There is no really good Latin text-book for the second year. Somehow or other all the books are too higgledy-piggledy. They jump the boys backwards and forwards from case-usages to mood-usages, from simple sentence constructions to complex sentence constructions, here a bit of this and there a bit of that, noun-clause and then a bit of purpose, and then back to noun-clause, and so on, till any boy must and does feel more like a derelict ship tossing in a troubled sea than an

intelligent being making an orderly progress.

I remember Dr. Keeling once putting into my hands a new Latin Course which had been sent to him by the publishers. He subsequently asked me my opinion of it, and when I made a hesitating reply, he remarked: "I call it the Jungle Book." Of course he was right. It would have muddled any class of schoolboys under the age of twenty-five. All the books seem to me to suffer from this malady of jumpiness to a greater or less extent.

If permitted, a small piece of autobiography might here be helpful to some of my fellow-teachers. It was the difficulty I was finding with this second-year Latin which first led me to adopt a plan which proved very useful both at the time and afterwards. I tried the effect of making a careful note of every lesson which I gave and then reviewing the work and progress periodically in the light of these notes. It is impossible to

say whether this little device would do the same for others as it did for me. It is astonishing what it did for me. It cleared things up wonderfully. In a few weeks I could put my finger on the cause of all the trouble. It was simply the disconnected and disjointed way in which the work was proceeding, the kind of thing I have just described. By turning through my notes of a month's lessons I realised, as I had never realised before, what a miscellaneous collection of rules and usages, without any connected thread running through them, I had been expecting the boys to assimilate. Clearly there was something wrong in the way this class was being treated, to which next year's set must not be subjected.

Now that I have mentioned the matter, let me tell you that I very soon extended my plan of note-making to every lesson I gave in all classes, and learnt a good deal by it. Of course the notes soon needed to be only very brief, but I kept up the practice of making

them for many years, much longer indeed than was at all necessary as far as I was myself concerned. But it had become a habit and I also found—perhaps this will appeal to you more—that it enabled me to be of some service to colleagues in ways which I need not specify. But I must apologise for being autobiographical. I have merely mentioned the matter on the chance that some of my fellow-teachers who have not tried such a plan may find something similar as useful as I did. My own notes of lessons are scanty and might convey little to any one else. But I have brought two or three of the volumes with me, and you are welcome to look at them, if you care to do so.

I am quite sure, then, that for second-year work methodical and orderly arrangement is required above all things. So far as the exercise work is concerned we ought to have a perfectly definite scheme in view, and the boys ought themselves to be able to see quite clearly

and understand why we take the work in a particular way, and what we are driving at. Our object should not, at this stage, be to familiarise the boys with the usages and constructions which they are likely to meet with most commonly, say, in Caesar. At this stage—I am speaking of boys who begin Latin early—the translation should still consist of pieces constructed to run parallel with the exercise-book. The mad race to start your class on its Caesar spoils everything, and an exercise-book compiled with that object in view is useless. Reduce that plan to an absurdity by referring to the first chapter or two of any book of Caesar, and write down in a list the constructions which you will decide to teach, and the order in which you will do it. However much we may modify it, that plan won't do for a moment. If the exercise work in the second year of Latin is to be, so to speak, correlated with anything, it must be correlated with the work done in the

English period. Our Latin translation must still be subservient to our Latin composition. Next year things will be different, and that's quite soon enough for them to be so. The boys are simply not ready for even the simplest pieces which can be found in Latin authors, however much help we are prepared to give.

At the same time no such successful attempt has been made, so far as I know, to construct Latin pieces for translation on the proper plan, namely that of progress parallel with the advance which is being made in composition, as has been done for us in Greek by Professors Walters and Conway in their first Greek book, *Deigma*. Sonnen-schein's Latin Readers and Writers are perhaps the best, but they are not convincing. They are, however, planned on the right lines.

You will, then, see that I think the ideal second-year Latin book is still to be written, and when written I hope it

will be for second-year work only, with no more than the necessary margin for weaker and stronger sets. It is a mistake to put ponderous and exhaustive volumes into the hands of young boys. They simply despair at the prospect in front of them.

Personally I have dispensed with an exercise book altogether in the second year and construct my own, so to speak, making the boys write up in a notebook the necessary rules as they proceed. It involves trouble, and the sentences you set have to be carefully thought out beforehand, with vocabulary from your reading-book, and dictated on each occasion. This means loss of time, but I have found it pay in the end. Still I do not wish to recommend that course to any one else. It would be dangerous advice to give for obvious reasons, and in choosing the text-book to be used in the Bradford Grammar School I still select Macmillan Part II., and I try to get over the weakness which, as I think,

it exhibits in common with other similar books, by setting down for the term's or the year's work selected sections only, to which proceeding it does at any rate lend itself quite well. If you care to consult our syllabus you will see how I manage it. Or you might prefer the inevitable North and Hillard. It has many good points. It at least provides abundance of good straightforward sentences, and you can mostly take the chapters in what order you please. It may be a little difficult, but you will probably have to stick to Macmillan Part I. for a few weeks for verb-practice, and North and Hillard's A to K preliminary exercises can also be worked through before you start on the main body of the book. So it ought to make a good alternative choice. The reading-book has to be some simplified Latin, or Rivington's single-term texts may be used. We have to choose one or the other, and by dint of giving judicious help get along as best we can.

Now let us consider the actual scheme of work for the second year. You will at once understand more clearly why I don't like the books. A quite definite scheme we must have, on the principles which I explained in my first paper, and to which I shall return in my remarks on the third year of Latin.

To begin with comes a little revision of first-year work with fuller practice in verb-forms, and more careful explanation of Active and Passive—a great stumbling-block, unless we attend to it early and thoroughly. Meantime we add the anomalous and deponent verbs and show in our grammar lessons what we mean by the principal parts of a verb. This, as I have said, may take several weeks, after which we begin our main scheme.

Now suppose we take as a minimum for the year adjectival clauses, direct and indirect statement, question and command, final and consecutive clauses, all in the simplest possible form, and no exceptions or peculiarities except

those which are exceedingly common. No correlatives, etc. If we are able to add the use of participles with the ablative absolute, and the simplest possible causal and temporal clauses required in connexion with them, we shall get a maximum. Take the work in that order and let it go steadily and uninterruptedly forward. It is altogether unnecessary to intersperse with exercises on the Ablative of Association or the Predicative Dative. If we do anything of that kind we simply overburden the memory and overtax the capacity of the boys. If we take our translation lesson carefully, they will become familiar enough with quite a large number of such usages to employ them naturally and accurately in their composition. As I said in my first paper, I am all in favour of these case-usages being introduced in the pieces for translation or in the sentences, as in Macmillan Part I., without specific exercises being devoted to them. The teacher should then sort them up for

the boys at his discretion. For the present the boys' thinking is to be done mostly on the complex sentence.

I must now tell you how I proceed. To begin with, I avoid all technical terms except those which simply cannot be dispensed with. Where I use them in this paper it is for the sake of shortness in addressing you. It does not mean that I use them in my teaching in the early stages. I don't employ such terms as "final" and "consecutive." If a boy's mind is stuffed with these technical terms, when in his translation you ask him the reason why a verb is subjunctive, he simply leaps, with the gaiety of youth, at the first of his collection of technical terms which comes into his head, in the belief that there is something fancy about it, that it is a sort of talisman that will see him through all difficulties, and that at the worst he is saying something and so on. If he has not got these terms at all, he has a far more chance of his thinking or feeling he answers.

Otherwise he as often as not makes what is really a guess; and the damage is that, though *you* know he is guessing, *he* doesn't, or doesn't realise it. If he wants to guess, by all means oblige him. I don't mind his guessing, but I make him say first, "Please, sir, may I have a guess?"

In this connexion I ought perhaps to forearm myself against criticism—though, please remember, I rather court criticism than avoid it. A recent writer has poured out the vials of his wrath on this question of guessing. He says there has been too much of this "don't guess" style of teaching, and he wishes us to encourage guessing, I suppose within limits, though I forget at the moment the exact contents of his interesting paragraph on the subject. I do not wish to be taken as disagreeing with him. There is all the difference in the world between the judicious, or we might call it the reasoned, guess and the wild thoughtless shot. Encourage

the one by all means, but surely discourage the other. There is no reason at all why we should not train the boys to appreciate the distinction between the two things, and that is all I aim at when I insist on "Please, may I have a guess?" We shall require of the boys later on, in unseen translation for instance, a great deal more judicious guessing than ever we shall be able to get out of them, and we must by no means stop up the fount from which it has to come. So much, then, on the question of guessing, and by way of warning as to the use of technical terms.

Next—and with apologies to those of you who teach English as well as Latin—I take absolutely nothing for granted as having been done by the English master. Base everything on English grammar, at any rate in so far as the structure of a sentence is concerned, and act on the assumption that you are going to teach much more English grammar in your Latin lesson

than the boys learn even in their English lessons. This will generally prove to be the case, especially when "No formal grammar" is the cry in connexion with the instruction given in English—a cry from which teachers of the Classics and foreign languages have suffered greatly. There is something of a reaction against it now even among English teachers themselves. In any case, of course, I make friends with the English master, and I get what help I can out of him. For instance, in my own school I have persuaded the master in charge of the English to look carefully at my own Greek and Latin syntax-book, and I have told him, as nearly as I can, what particular points of syntax the boys will be engaged on in their classical lessons in the various terms of the second, third, and fourth years. I ask him to adopt my terminology, which is mostly that of the Joint Committee,¹ as far as he can, but I am

¹ *Report of the Joint Committee on Grammatical Terminology*. London: Murray, 1917. 6d.

willing to make minor alterations, if necessary, to suit him.

In this sort of way I try to make use of the English master. But you will see by your programme that we have asked Mr. Morris to speak about the way in which the English for classical boys can be linked up with the classical teaching, and I need not do more than mention the point myself. Whether, then, formal grammar forms part of the English lesson or not, it is best to act on the assumption that you have got to do it all yourself, and you should make it the basis of your work in Latin.

The progress of the work is as follows. Get the Relative done side by side with the revision of the previous year's work and then start the real business of the year with Direct Statements, Questions, and Commands. They are not to be treated exhaustively at this stage—for instance, we miss the potential construction for the present, and the Deliberative Question, and we let *ne* with

the Perfect Subjunctive severely alone, and stick to *noli* with the Infinitive. The omissions will be filled in next year. Go on the principle of the parallel grammars—examples first, then rules deduced from the examples, the deductions to be made as far as possible by the boys themselves in the course of question and answer. Then come exercises for practice. If the work is done carefully, one or two exercises set for home-work and one or two done *viva voce* in class, with the blackboard in use, will usually be enough, especially if we adopt the method of correcting advocated in the last paper, still keep a fair but diminishing amount of parsing going in the *viva voce* work, and have the rules committed to memory. Adequate practice, of course, there must be, as we have to ensure that, in the end, the boys produce the correct Latin practically without conscious effort, and without the definite application of a rule. It is the *viva voce* work that tells us

when this result has been reached, which is partly the reason why I attach importance to it. On the other hand, there is nothing more deadening to a class than an excessive amount of exercise work, and I am sure that the way to avoid that danger is to be careful with the method, and to insist throughout (if I may repeat the warning given in my first paper) on points of order and usage, so that every sentence produced shall be as much like real Latin as possible.

Next come the Indirect Statement, Question, and Command. Let us take the first and treat it exhaustively as typical. Keep the work quite simple. Begin with those Indirect Statements only which are clearly reported, and start with the English. The work proceeds like this:—Q. "What is an Indirect Statement?" A. (to be obtained) "An Indirect Statement is a statement made by A to B and reported by X to Y." Have some boys out in front of

the class and make them act the thing, showing them first how it goes. Make A say to B "The weather is fine," and X report to Y in the form "A told B that the weather was fine." (Here we get a bit of the much recommended movement and action even in Latin.) Then have another set of boys out and let them arrange another example in whispers for themselves. Put a boy A in charge and he will arrange the parts, so to speak. He will explain what he is going to say to B and will instruct X how to report to Y the statement he makes. Then let them go through it for the class. I call it making a charade, and I always know when I am doing well, as if anything goes wrong in an ordinary lesson with a duller boy (the change of pronouns, for instance, is liable to give trouble, and the tense) there is sure to be a hand up at once with "Please, sir, may I make a charade for him?" Lastly, we make our A, B, X, and Y report in all sorts of

ways, so that the various reported statements begin with, "He told him," "He told me," "I told him," "I told you," "You told me," etc. Let there be plenty of it. The boys like it, and they soon get to grasp the pronoun changes and other points. Finally we give them the reported statement and let them get back to the original words spoken.

By this time we shall have several examples of Indirect Statement in English, which we write up on the board, and the next step comes. Q. "What is the construction in English?" A. "A noun-clause introduced by *that*." All we have to do is to make sure that the term noun-clause is understood, with a reminder that the conjunction "that" is not always expressed in English, and we can go on. We now put several Latin examples on the board, e.g. *nuntiavit hostem adesse*; *dixit se epistolam scripsisse*, and translate them. And then comes Q. "What is the construction in Latin?" We get as much as we can



FOR HOUSEHOLDERS

Covers Loss or Damage to Contents from

- 1 Fire
 - 2 Burglary
 - 3 Housebreaking
 - 4 Larceny and Theft
 - 5 Rust Water Pipes (occasional by Frost)
 - 6 Storm, Flood, Tempest
 - 7 Explosion of Gas, Boilers
 - 8 Hot Water Pipes
 - 9 Mirror Breakage
 - 10 Ploets and Strikes
 - 11 Insurrection
 - 12 Civil Commotion
 - 13 Lightning & Thunderbolt
 - 14 Earthquakes
 - 15 Subterranean Fire
 - 16 Including Employers' Liability (Accidents to Servants)
 - 17 Householders' Liability
 - 18 Loss of Rent
 - 19 Cash and Bank Notes
 - 20 Linen at Laundry
 - 21 Effects removed elsewhere or while on holiday or while on
 - 22 Property of Family
 - 23 Guests and Servants
- Above are subject in details in full Prospectus.

ONE PREMIUM

LIC

question out of boys themselves. Their rule in their reading "Indirect" clause introduced to Latin by the word *that* is not d; the subject of the Acc.; the verb use of the Inf. is the in the original words with one or two warnings a Pronoun and Adjective of the Future Inf. Perf. Inf. Passive, and admitted to memory, we use the usual *viva voce* and practice. We can add it, as we find practicable, any points. *Nego* will, and perhaps *simulo* and "ig" and "promising," etc. shall again our note English

to with the Inf. after verbs of 'hoping,' etc., must be turned into a *that*-clause before being translated, and the tense of the Inf. will be the future." But don't risk anything by trying to be exhaustive at this stage.

I have gone into the way in which I deal with the Acc. and Inf. construction rather fully, because it is illustrative of the method which I find gives the best results. The same method should be pursued during the whole time that a boy is learning the Latin sentence construction necessary to enable him to start consecutive prose a year or two later. A boy must have a really thorough grasp of the rules of syntax, and he must thoroughly understand the structure of English sentences, before consecutive prose begins. Otherwise he will be puzzling over how to do this or that at the time when we want him to be giving a good deal of attention to points of idiom and style. I shall explain to you in a later paper that we

may expect an apparent collapse of a boy's faculties when he is faced with a consecutive piece of English instead of a series of sentences, just as a boy's grammar often goes to pieces when he begins Verse Composition. Nothing but a solid foundation will save him, and I am therefore in favour of the elementary syntax work of the second and third year being absolutely systematic and thorough. The extra time spent is recovered later on. Don't hurry the beginnings.

As with the Acc. and Inf. so with the Indirect Question and Command. Go through the same processes again and have them illustrated in the same way. Use the advance you are making to show how a noun-clause may be the subject as well as the object of a governing verb, which need not at all be an actual verb of reporting. Otherwise still keep everything quite simple. Avoid for the present Indirect Deliberatives, and difficulties of sequence, complicated peri-

phrastic tenses, the translation of "would have" and much of the lumber and paraphernalia of most books. In fact keep well within the capacity of your class and don't overburden. Take an early opportunity of telling your class what you expect them to get through, say, by the middle of the summer term. It is wonderful how they will respond if they know there is a definite goal, and how they will drag if they don't see a turning or a resting-place in the long lane in front of them. I will revert to this point in my next paper. Tell them rapidly about the seven (or eight) kinds of adverb-clauses in English, and that you are going to ask them to learn about two of them in Latin before they finish their year's work. You will soon find that you have to check their ardour rather than the reverse. Throughout the work insist upon analysis and parsing in *viva voce* work until you are certain it can be dispensed with. But the elaborate written parsing of the first-

year Latin work should no longer be necessary. *It may now be replaced by* concise statements of the constructions employed, these to be gradually reduced during the second and third year to the mere note in the margin, which, as I am going to explain, I require in the fourth year in connexion with elementary prose composition.

I made mention a moment ago of one good sign I always get that the work is going well. Another is the inevitable "Please, sir, may we do it without parsing?" I tell you, when once you have got the right spirit at work, the boys would soon run away with their teacher, if he would let them. The only dull moments will be when *you* are out of sorts or not up to the mark yourself. Weariness or overstrain in a teacher is reflected more accurately in a class of British schoolboys than in any mirror.

A word on adverb-clauses of Purpose and Consequence, and I have finished with the exercise work of this year.

Never allow *ut* to be translated separately as *that*, and *vice versa*. It always seems to lead to trouble. Take it in connexion with the verb it introduces, or with the subject and verb, and translate the whole together both ways—I mean both for Latin-English and English-Latin. Until you are quite sure it is unnecessary repeat again and again the process represented by the following:

Q. What kind of a clause is it? A. Adverb-clause of purpose. Q. How represented in English or Latin, as the case may be? And the answer to this question must include the correct statement of the rule. Unless something of this kind is done you will find there is a tendency to translate every *ut* by *that*, and every Present and Imperfect Subjunctive by *may* and *might*.

And in consecutive clauses don't attempt too much on tense usage. The difficulty of choice between the Impf. and Perf. Subj. in dependence on a past governing verb had better be left till a

much later stage, in fact till it has been repeatedly noticed in Latin authors. In the Indirect Command we shall have to treat, to some extent, of exceptions. *Iubeo* and *veto* are so common that they cannot be omitted. And the construction of what I call "resolve" verbs, *statuo* etc., had better be taken as well. *Neve* and *neu* may be dealt with, and *impero* forms a useful peg for an introductory talk on dative verbs. But I should leave the full treatment of these and the impersonal passive construction for the next year. We shall have done quite well, without touching such points, if by the end of the year the boys know and can apply the syntax work I have set out, with the addition of a fair number of rules of case usages and usages of prepositions collected both from their reading-book and in the ordinary course of their exercises. I am all in favour of these being collected as they occur—the simple ones only, of course—and entered up by the boys in their note-

books under the proper headings, in a form handy for reference and with one quite simple example of each usage met with. The difficulties of the English *of* and *for*, for instance, in such sentences as: "he died of hunger"; "I will inform him of your arrival"; "he is a man of great courage"; "he died while fighting for his country"; "the soldiers could not hear the commands for the noise"; and so on—these difficulties disappear more rapidly if the rules are collected and written up as suggested than if all is left to chance.

Exercises are still to be written out as in the first year, and we continue with the same method of correcting in class. But we are beyond the stage where it is necessary to insist on elaborate parsing for written work. Personally I now only require a note in the margin, showing that the boys understand what construction is being used, with the original words of the direct form given in the shortest adequate

shape if the sentence includes an Indirect Statement, etc., and the sequence, Primary or Historic, noted if it includes a purpose clause, and so on. As the sentences will never be of great length, there is plenty of room for these short notes in the margin. But the less successful boys will have to make fuller notes at the foot of the exercise or on a separate page. The one great essential is to make sure that each boy has gone through the necessary process of thought, and to be able to see at a glance where he is thinking wrongly, which is by no means always indicated in the mere mistake he makes.

Before I turn to the grammar and translation work of this year I will just add one word on the treatment of participles. This often proves a great stumbling-block, and I have been asked more than once how I manage it. The Present and Future Participles Active cause little difficulty, and we may confine ourselves to the Past Participle.

I will go through the main points only.

We have to deal with four types :

I. Having advanced ten miles our men reached the city (deponent verb).

II. Our men having taken the chiefs brought them to Caesar (trans. vb., Partic. in Acc.).

III. Having conquered the enemy our men wished to return home (trans. vb., Abl. Abs.).

IV. Having come to the gate of the city we halted (Intrans. vb.).

Set these up on the board, Latin and English. Now start with "There is no Pf. Partic. Act. in Latin except with deponent verbs," and get that fact fixed first. Therefore the first question is: "Have we a deponent verb?" If "yes," translate the phrase as it stands, and the participle agrees with "our men" (*progressi*). This settles type I. If "no," the second question is: "Is the participle from a transitive verb?" If

“yes,” turn the participial phrase into the passive, and then if the noun with which the participle agrees is really the object of the main verb it will be accusative with the participle agreeing (*captos*); otherwise, use the ablative absolute. This settles types II. and III. Lastly, if the verb is not transitive use a conjunction with finite mood. I am giving you, of course, only the simplest outline. The point I wish to make is that I believe in putting these four sentences on the blackboard at the outset, and making clear the difficulty which arises from there being no past participle active in Latin and from Latin idiom. When it is clear, I take a large number of sentences—there is plenty of choice in North and Hillard, eighty of them—and make the boys discuss them fully one by one before they begin to translate into Latin. That is, they latinise the sentences, using the English words, before they actually translate them. It is not difficult. Once

the participle poverty of the Latin language is really grasped, you need have no fear. If we may assume that some participial constructions have already been met with and quite carefully noted in our reading-book, a single explanatory lesson in class, a home-lesson devoted to reducing a number of sentences to type, a couple of written and a couple of *viva voce* exercises is mostly all that is now needed for mastering the participles. Contrast with this what North and Hillard and other books require of us. A rule and two exercises; next week another rule and two more exercises; next week another rule and two more exercises; next week (I am not exaggerating) two more exercises with mixed examples; and at the end of it all the boys thoroughly muddled and heartily sick of the whole operation, "fair stalled" with it, as we say in Yorkshire. They are certain to end by trying to do their sentences by slavish imitation of an example to save themselves the trouble of

going through a process of thought. *They* will have some lucky flukes and *you* will never know whether they understand their work.

I want in particular to emphasise the point I am making. The principle is the same throughout the work of the first four years. With such reservations as I have already made for this second year and this second year only, I believe any new constructions dealt with should be treated fairly fully at the start and not taken in snippets; that is, they should be taken more in the way in which they are set out in books on syntax than in the usual exercise-books. I do not propose to go into the method of dealing with specific constructions in my remaining papers, so I will anticipate somewhat by saying here once for all what I mean. Later on, in the third and fourth years, we shall be coming to the various constructions one by one. Suppose, then, by way of illustrating the principle, we

think for a moment of conditional and temporal clauses. In each case I should devote a lesson—it would be an English lesson—to a pretty full explanation of the various types first: open conditional sentences past, present and future, and unfulfilled conditional sentences past and present, and remote future. Then I should go through the necessary drill or practice with a number of sentences, to make sure that the varieties were thoroughly understood. Then I should give the Latin rules and complete the whole process with the usual *viva voce* and written exercises. The other plan—that of doing a construction piecemeal—is illustrated in many, if not in most, of the text-books. Take one instance. In an otherwise admirable first Greek book adapted for a four years' course, a boy begins conditional sentences on page 174 and finishes on page 256. I cannot believe that is right. So again with temporal clauses. Get the three varieties—temporal clauses of fact, prospec-

tive and general temporal clauses—thoroughly understood first in a preliminary lesson and proceed as before. The gerund and gerundive have two distinct usages which may be treated separately. Otherwise, experience has taught me that it is far better to take a construction *in toto* at the outset instead of dealing with it piecemeal, with more or less protracted intervals between each attack.

The foundations of accurate syntax are being laid in this year, and I have been rather detailed and long with the exercise work. But the grammar and translation for the year do not require such full treatment, so that I trust I shall not exhaust your patience.

As for the grammar—the boys are still young enough to enjoy chorusing their work, which method seems to impress the forms on the memory better than any other way. All we have to do is to keep up the regular accidence by incessant revision, add a few common

exceptional forms and begin the principal parts of verbs. Avoid for the present long lists of things to be committed to memory. Learn only the principal parts of verbs which occur in the reading-book or in the exercises. Defective verbs do not belong to this year, nor page 83 in the Kennedy, *i.e.* inceptives, etc. But we may have the list of *capio* verbs committed to memory and some gender rules. Not that boys mind learning by heart. They don't. They rather like it, especially when things are rather picked up by ear than laboriously crammed. But our business is to avoid overburdening the memory. The memory is a delicate faculty, and we are still in the stage when we must be careful to stimulate rather than tax it. You can't put more than a pint of water into a pint vessel. If you try to do so, something will overflow and be lost. Where your vessel is a boy's memory, side by side with your process of filling it you must also be increasing

its capacity. That at any rate is how it works out in practice, whatever the psychology of the matter may be. There is not really a great deal of pure accident that we have to add in the second year, and any grammar lessons set should contain less of new work than of revision. As personally I do not tackle the pronouns—*quisquam*, *aliquis*, etc.—till the fourth year, I have only to complete the comparison of adjectives and add Kennedy's black print numerals and the main gender rules. This, in addition to the anomalous verbs and principal parts already mentioned, satisfies me so far as accident is concerned in the second year.

I now turn to translation. Our reading-book is some simplified Latin, starting with nothing much more than simple sentences, or a Rivington's single-term text. It is no use trying a Latin author as yet. The boys are not ready for it, and such books as Welch and Duffield's *Invasion of Britain* do more

harm than good, as they give a wrong impression of what a Latin author is, if they do not actually create a distaste for the translation lesson. This has a bad effect on future work.

I have said that I think the best thing is to use carefully constructed pieces which progress in difficulty side by side with the exercise work. But as no such set of pieces seems to have been satisfactorily written for us, we must make the best of such books as *Legends of Gods and Heroes*, a Rivington text, or, more dangerously, a simplified author. The *Clari Romani* series is good, but the various books are too difficult. We had better wait patiently till next year or at least till the last term of the second year, when we can put Caesar and Ovid into the hands of the class.

Suppose, then, we have a Rivington or the *Legends*. Be prepared to give a good deal of help to begin with, even running through passages in class before-

hand. It is fatal to put young boys down to something they cannot make out and indeed cannot be expected to make out. I believe it is best for some time to do most of the work *viva voce*, having the sentences or the piece carefully read aloud two or three times, and suggestions made as to the general meaning, and getting the structure of the sentences out of the boys by question and answer. Keep the work lively, and give credit in the way of marks for answers to questions and brightness. In fact proceed more in the way in which *viva voce* unseen is to be done later on than as if the boys were studying and translating an author.

New work in translation should be set only at intervals and rather by way of testing progress than anything else. The formula on such occasions will be: "Now see what you can do at the next piece by yourselves." But when you do set a new piece for preparation be careful to let the boys understand that

you are not going to be satisfied if they merely look out the words, even if they make a list of them and learn them, which they will be only too willing to do. To allow them to be content with that, or, worse still, to think that you will be content with it, gets them into a thoroughly bad habit and one which it is not easy to break. We must try to get them to realise early that, when they *are* asked to prepare a construe, they have to get at the meaning and reproduce it in fair English. In a word, use the translation book at this stage with the definite idea in your own head that you are rather preparing the boys for tackling an author later on than actually studying one with them at the time. At the same time be careful not to use the reading-book merely as a test of grammar and syntax knowledge.

What I wish to emphasise in particular is that I am sure that in the early stages of translation it is best for the teacher to be conducting the lesson him-

self and he should give a good deal of judicious help. It is no use leaving the boys struggling with something beyond them. They must be *shown* time after time how to dissect a Latin sentence and to reduce it to what we called the "skeleton" last year by marking off participial phrases, subordinate clauses, and so on.

Another important point, often overlooked, is that it does not matter whether the translation is remembered or not. It will indeed mostly be forgotten. Don't examine at the end of the year in the reading-book at all, and don't revise. We are practising the boys in translation and nothing more. If their progress must be tested by examination, set an entirely new piece and see what they can do with it. Don't expect them necessarily to know those which you have done with them. These have served their purpose once for all. Remember lastly that you will get little help from the inherent interest of the pieces—

some now and then, but not much. The interest is to come from the vivacity of the lesson and from the boys' own feeling that they are getting on, always the most effective lever in the hands of the teacher.

The reading-book also forms the basis for vocabulary. The question of vocabulary is perhaps the most difficult of all, and I shall deal with it more fully in my fourth-year paper. But we must try to accumulate vocabulary as far as possible from the early stages onwards. At the second-year stage the best plan is a short vocabulary test two or three times a week in connexion with the reading-lesson. It will not be wise to try for the committing to memory of long lists of words. A test on a dozen words or so, fairly frequently, will answer present purposes. The words will recur and a certain percentage will stick, which for the time being is all we can hope for. Of course, if we are constructing our own sentences,

which you will remember I believe to be the best plan, we shall do better, as we shall make sure of a certain number of words by both meeting them in the translation and using them in exercises. So far as exercise work goes, furthermore, the mere absence of the vocabulary at the end of the book tends to make boys rely more on their own memory, which is what we really want. It may sound quixotic, even ridiculous, but I believe I am sceptical as to the value of a vocabulary at the end of your exercise-book, if you use one. I should very much like to try one without a vocabulary, as an experiment. I honestly believe I should get a better result. Certainly the mere fact that the boys can look up a word whenever they wish tends to slovenliness. It is not to be supposed that they will make the same effort to remember their Latin equivalent as they would otherwise be obliged to do. This is how it would work. First, in a written exercise I

should make them give the parsing of the form required, when a word was forgotten. So I should lose nothing that way. Secondly, credit in the way of marks would be lost for words forgotten. Thirdly, our book would have to be one in which enough but not too many words were introduced, say, weekly, and were then pretty constantly repeated. I believe I should get a surprisingly good result. As it is, a boy looks out the same word scores of times, and spends many valuable minutes fingering his vocabulary, while I get the same feeling of dissatisfaction and annoyance as I always get when the boys are incessantly referring to a construction rule or example in their book. It makes me burst out with "I won't have you looking at the rule." "Cover up the left-hand page." "The rule has got to be in your heads." And the rule gets into their heads if you don't allow them to refer to the book; it doesn't if you do. And I believe the

same principle would apply to vocabulary.

NOTE.—I was asked in the discussion which followed this paper why I laid so much emphasis on the particular order in which the constructions should be taught, and a friendly critic has since put the same question. He urges : “ Surely the order in which rules of syntax are introduced is a point on which some latitude may be allowed.” This sounds reasonable enough, and I have no wish to be dogmatic. I can only say that I believe there *is* one best order for these constructions, that I have tried both ways over a long period, and that I am convinced that I save a very great deal of time by keeping the Direct and Indirect Statement, Question and Command as a block to themselves, and by not interrupting the work in this particular block by excursions into final or consecutive clauses or anything else. Then in the Indirect Command I prepare

the way for the final clause, and if anybody told me that I was going against the historical order of development, that would not trouble me in the least.

III

IN the first two papers of this series we discussed pretty fully the teaching of elementary Latin. The present paper deals with the work of the third year, and I want to point out to begin with that we must now expect a certain change of attitude towards the subject on the part of the boys, which will involve some modification, not exactly of method, but of treatment on the part of the teacher. Hitherto we have acted on the assumption that to the great majority of the boys the subject is not very attractive in itself, and that for maintaining interest we have to rely upon the mere joy of progress and upon the vivacity of the lesson. But the boys are now fourteen years of age.

They are probably getting inquisitive, if not critical. It won't be very long, for instance, before they begin asking "What's the use of the Classics?" Often they will have had the advantage of having done a year's Greek, which language is in itself attractive from the beginning, while progress is much quicker in the earlier stages than it is in Latin, though the reverse may be the case later on. We shall also be putting a Latin author in their hands for the first time. On all grounds we must realise that we are dealing with awakening intelligences, and we must be successful in transforming the boys' interest in the mere lesson into an interest in the subject.

We must remember, too, that we have two years more in which to achieve this, and two years only. For unless the boys take a real pleasure in their classical studies—are really excited—we shall find them drifting away into Matriculation or vocational classes, even

leaving their schools and entering businesses earlier than we like to see, or even reading Mathematics! Not that our work will even then have been wasted by any means. On the contrary the boys will certainly be all the better for it. But we want to see the crown set to our efforts by passing a good percentage of our pupils into the VI. forms and, eventually, on to the Universities. In this third year, and more particularly in the fourth, we must try to create some feeling for scholarship. The boys must get a taste of that joy which you and I believe the Classics alone can give, and which alone will carry them triumphantly through the strenuous years of hard grind before them.

To this end a careful choice of authors is extremely important, as the translation lesson is going to be the chief means by which to achieve the object in view. The accidence, syntax and exercises must proceed on much the same lines

as before, and if there is danger of some flagging of interest here—I don't think there really need be—we must more than make up for it by the new interest of the translation. In the course of the third year we shall read both prose and verse. The text must be fairly easy and as lively as possible. Preferably not extracts, but if extracts they should come undiluted from the author. Verse I suppose must be Ovid. There are plenty of good editions of extracts from Ovid, but there is no reason at all why we should not take two or three of the *Heroides*, in which Ovid is at his best. This will enable us to read whole poems instead of bits of a poem, a very great advantage. And a further advantage is that the *Heroides* are by no means lacking in interest for boys, whereas snippets from the *Tristia* or *Fasti* are really rather dull.

The question of prose author is more difficult. We should naturally choose Caesar. But I have rather a prejudice

against him, partly because the boys have often had him spoilt for them by being set down to the fatal *Invasion of Britain*, but more so, doubtless, because I myself find it difficult to make him interesting to a class of boys. Still, probably no other author is suitable to be read consecutively at this stage, and so I usually fall back on one of the many good books of extracts from Cicero, Pliny, Livy, etc. If we must read Caesar, and we never shall unless we do so now, Books II. and III. of the *Gallic War* are, I think, more suitable than the rest of that work. Among other things they are shorter, and a boy likes to feel that he has a good chance of getting through his textbook.

If, then, we take two or three of the *Heroides*, say the Penelope, Oenone, Ariadne, and Medea, and some extracts from Cicero or a book of Caesar, we shall not try to read them concurrently; we shall not read prose and verse con-

of lines are learnt by heart. They can also appreciate the extreme simplicity of the structure; that at any rate appeals to them the moment they are set to translate. And so on.

It would be useless in a paper to try to illustrate in detail the points I have mentioned. To do that it would be necessary to take some definite passages and examine them, and I have scarcely thought that would be worth the expenditure of time which it would involve. If you remember, or will refer to, such passages as those beginning "Argolici rediere"; "Hoc tua nam recolo"; "Incisae servant"; "Dicitur interea tibi lex"; "Nunc huc nunc illuc"; "Dos ubi sit quaeris," and numbers of others, you will, I am sure, agree with what I say. I will content myself here with a few general suggestions as to the kind of treatment which helps to brighten up the Ovid lesson.

For instance, the very first of the *Heroides*—the Penelope—deals with a

story which most of the boys know already. Start the lesson by getting them to tell you about it themselves. It will inspire the boys who do not know the story, and you will find them borrowing the necessary English books from one another.

The Penelope, again, has numerous references to incidents in the career of Odysseus, all of them illustrated in good Greek vase-paintings. Keep a collection of photographs and show them as occasion arises. If your school possesses a lantern, as it should do, you will find a few slides still more effective. Get your school to buy a collection of slides for you. The Hellenic or the Roman Society will make them for you. Or you can borrow slides from either Society at a very reasonable rate, and you will find the secretaries eager to help you in selecting, or in any way you wish.¹ Miss Croft makes her own draw-

¹ The Societies for the Promotion of Hellenic and of Roman Studies occupy premises jointly at 19 Bloomsbury Square.

ings from Greek vases and she is going to show us some of the results of her labours one day next week. Even before I see the drawings, I am quite sure that she is more than repaid for her trouble by the increased interest of her lessons. It all helps to stimulate.

Refer as you read the Ovid, whenever you can, to English poems on the same subjects. The Oenone and Laodamia, for instance, lend themselves to this. Read "Lochiel's Warning," or parts of it, in connexion with the ravings of Cassandra in the former poem. Some old English ballads have passages strikingly similar to, if not based on, the Latin poems we are reading.

Again, no writer repeats himself more than Ovid. Even in the course of the few poems which you will get through, the boys will be interested to find the same thoughts, effects and even phrases recurring. Make the most of this little handle. Occasionally we may venture on something in the way

of antiquities. From "Atque aliquis posita monstrat fera proelia mensa," "Mensaque purpurcos descriit alta toros," the real meaning of the familiar *mensa* becomes clear. In these passages at any rate it is clearly a light easily-moved table, which was wheeled or carried in with the provisions ready-served upon it, and removed when these were disposed of, to be replaced by another. And so it got its secondary meaning of what we call a "course." So "Traditur huic digitis charta notata meis" gives another opportunity, and there are plenty.

I have never failed to find a class of boys interested in the history which lies behind classical MSS. in the form in which they have come to us in connexion with the *dolo* which occurs at the end of two consecutive pentameters in the Penelope and is usually held to be, not a blemish from the careful hand of Ovid, but a copyist's error. A few examples—there is a good collection

in Gow's companion—of similar errors and of others arising from dictation, from the sleepiness of the copyist, etc., are sure to divert your class. In fact, we take advantage of anything which awakens interest, quickens appreciation or stimulates the mind in any way. The time spent need not be grudged. It is not wasted, even if little or nothing is remembered. We get our own back in the renewed freshness with which the boys return to the ordinary course of the lesson. The art of the teacher consists even less in actually imparting instruction than in maintaining freshness and alertness in the class. Given an interested set of boys and you can do anything. With dullness you can do nothing.

Enough has been said, but I will just add that for the purposes of this paper I looked through the *Heroides* again, and I find that in one way or another an opportunity occurs every four or five lines in a poem of about 120 lines for the sort of thing I have been describing,

while we need only trouble the boys with grammatical or syntactical points in connexion with three case usages and three poetical mood usages, and perhaps twice besides. Apart from this there are seven excellent and very simple examples of constructions, by which, when they know their poem by heart, the boys will be able to illustrate their rules of syntax. This is a thing which they positively like to be able to do, and which comes in very usefully later on. Thinking the syntax must be dull work, I once asked a class of boys how it was that they seemed to like their syntax lesson. The answer was quite prompt, namely, that they liked meeting with the constructions as they read their authors. It sounds rather like a reversal of what would in theory be the proper process, but I suspect that there is something in it, and perhaps we may pretty freely call attention to illustrations of points of syntax in the course of our reading. Still, if there were any danger

of a construe becoming too much of an exercise on grammar or syntax, I would far rather omit all reference to grammatical points than jeopardise the impression of a translation lesson which I want to leave on the boys' minds at the end of the period.

I do not propose to go into such detail in regard to the prose author which we may have selected to follow the Ovid. It can hardly be necessary to do so. The principles are the same, but at this early stage our prose author is sure to give us less scope for applying them than we get out of the verse. This is partly the reason why I like to take the verse author first; partly also, with my eye as usual on the future, I remember that next year consecutive prose composition begins. It will be much better, therefore, if I arrange to finish this third year with some good prose reading.

We have chosen a book of good extracts or a book of Caesar. Caesar goes

better in war time, perhaps, than I can make him go ordinarily. Whatever the book, again specialise as much as you can on points of style and idiom, on the terseness and force of the writing, on the directness of expression, on the preference for the concrete over the abstract, and, generally, on the literary side rather than the grammatical. In actual translation try to avoid from the beginning the usual baldness and slavish adherence to the Latin form. Personally, while making sure that the construction is understood, I advocate a fairly free rendering for the sake of vivacity. There are obvious dangers in this policy. Still, a bold, vivid, and fairly free rendering into English, as long as it is reasonably close and does not become mere paraphrase, pleases me more than the stiff accuracy of the usual word-for-word translation. Here, if anywhere, and here alone, the Direct Methodists perhaps really score a point.

Lastly, in taking a prose author we

must and can usefully direct more attention to the pure structure of the sentences, the order of the words and clauses, the linking of the sentences one to another by connecting words, and so forth. We should show how Latin is much more precise in these respects. We have to get this felt and appreciated for the purposes of prose composition. It cannot be taught by rule. It can only be apprehended by observation. The sooner some start is made with it the better. But I shall have to say a word or two on this point in my paper on the fourth-year work, and we may turn now to other matters.

Classes vary considerably in capacity from one year to another. There will always be some very good and some very weak boys in any one set. But it is remarkable how the average intelligence of different sets of boys fluctuates between a very high standard (sometimes) and a very low one. I do not know how it arises nor do I suppose

there is any help for it. And it seems to run in cycles. Two or three years of good boys will be followed by two or three years of weaker boys. It reminds me of the seven fat kine and the seven lean kine, and it seems to be a law of nature. I am sure your own experience will confirm what I say.

Do not then think that you can always use the same text-books for each successive set of boys. You must cut your coat to suit your cloth. I mention this because I want to tell you that for composition in the third year I believe there is nothing like Bradley's Arnold for a good set of boys. On the other hand it is useless to put it into the hands of a weaker class. For once in a way I know I am telling you what is right, because I have discussed the question with H.M. Inspectors, who have agreed with my view. *Humanum est errare*. But we must assume that that aphorism does not apply at least to H.M. Inspectors. The Bradley is a difficult

book, and a weaker class will flounder about in it hopelessly, and eventually be completely lost. Every exercise will be a mass of mistakes, in itself a fatal thing, and will have to be done again. At the end of the year there will be little to show for some very laborious work.

But for a good set of boys there is no book like Bradley's Arnold. The general introduction is admirable; so are the introductions to the separate exercises. The difference between Latin and English idiom is everywhere insisted on and plainly marked. The rules are so arranged that the local memory of the boys is called into play. I am keen on the local memory. They soon get to refer readily to paragraph 37, or paragraph 62, from memory, and you know that the point in question is thoroughly grasped. Finally, the sentences themselves are so constructed that they lead on much more easily to consecutive prose than those in any

other book which has come under my notice.

In planning my third-year composition work, therefore, I should be guided by my knowledge of the intellectual capacity of the boys and I should proceed with North and Hillard or some such book, probably with most sets. But when I know that I have a good set of boys coming along I should put down Bradley's Arnold. I do not know whether you have used the book, but with quite a good class I should be more than content if we worked through the first twenty-two exercises in the year. The knowledge derived from these twenty-two exercises forms a thoroughly sound basis on which to build the Latin prose of the future, as they give a real insight into the spirit of the Latin language. There would not be much advance in actual syntax—you will remember that we have so far done, in easiest form, the simple sentence, relative clauses, indirect statement, question and command, and

adverb clauses of purpose and consequence—there would not be much advance on this; but we should fill up all the gaps, treating each construction fully, and we should add verbs of ‘fearing’ and ‘doubting’ and a few other points. For the sake of the thoroughness and the elementary scholarship to be got from the Bradley I should cheerfully sacrifice the further advance which I might make by continuing with the North and Hillard.

To enable you, therefore, to follow me through the rest of this paper, I want to make it quite clear that I definitely alter the work according to my knowledge of the capacity of the class. In any case the completion of the syntax which I aim at for the four years will overflow from this third year into the fourth. With a strong set of boys I take Bradley in the third year, make little advance, but fill up gaps and get thoroughness and something of style, with really good exercise practice. Then

I add the rest in the fourth year. With a weaker set of boys I proceed, say, with the North and Hillard and do more constructions, still in a very simple way. Then in the fourth year, having less to add, I go through the whole again, fill up any gaps, and try to get the thoroughness and the something of style, without exercises, but with consecutive prose composition for practice. *Whatever* book we use, what I am now going to say refers partly to fourth-year work, which will vary according to *which* book we use. And thank goodness we shall soon have done with books altogether.

I am afraid that has been a little tedious. But I am such a thorough believer in methodical work that I should be disappointed if I failed to make myself clear. I always have a perfectly clear-cut scheme in my own head. The ideal is that every Latin lesson should be an aliquot part of a definite week's work, and every week's work an aliquot part of a term's work, and so on. We

teachers ought to aim at that ideal. We cannot reach it of course, but the nearer we can approach to it the more effective is our teaching. I am quite sure that in my own case what measure of success I achieve is largely due to methodical working to a scheme without, I hope, being a slave to it.

Now note that our class is doing its second year of Greek, which goes much faster than Latin in the early stages. Greek begins a year or two later than Latin, but you know it is not always a year or two behind. It catches up rapidly, and most of the catching up is done in its first two years. The moment we have another language to help us we ought to use it by referring to it at every possible point. I have mentioned in another paper how I make all the use I can of the English master. Now, in this third (or fourth) year of Latin and second year of Greek, I know that the syntax work in both Latin and Greek is already or soon will be progress-

ing side by side. I want to make all possible use of that fact. If at the end of this paper you will look at some of the boys' notebooks which I have brought with me, you will see how I try to do it. That most excellent series, Sonnenschein's parallel grammars, provides the basis on which to work. You need not put the books into the hands of the boys. It is better not to do so. Let the boys construct their own parallel syntax as they proceed. They are to keep, say, the right-hand page for Latin and the left-hand page for Greek, with a general heading for both. Now have the rules, rather more fully treated this year, written up side by side for both languages and gradually learnt by heart, with suitable easy examples added from the authors which they happen to be reading. It is astonishing how clear things become. The rules seem to stick much sooner than one would expect, variations of idiom are quickly noticed, the numerous similarities help wonderfully,

and the boys get to rely, first, on what appeals to them as a book which they have themselves compiled, and quite soon on their own knowledge of it. They do not get the Latin and Greek constructions mixed. I suppose the local memory saves them from that. And they obtain a sort of conspectus of analysis, English, Latin and Greek, which can be brought into operation with telling effect.

You remember we base everything on the English which is always carefully explained. I told you half jestingly, but it is nevertheless true of analysis, that we were going to teach the boys more English grammar in their classical periods than ever they learnt in their English lessons. Explain carefully the English first, add the Latin and Greek rules as arrived at, and get out of the boys themselves by questions the corresponding constructions in French. When they have once realised that there are certain general principles which run

through the whole happy family of languages, their work becomes more interesting and much easier. This is how the work proceeds. We already have some constructions accumulated from last year's Latin, but nothing, so far, from the Greek, though a few of the elementary rules of that language also are already known. We had better begin again with what will be at first some revision of syntax. As usual with me, part of the first lesson will be an English grammar lesson, in which I get the main headings for the double page written up. The Direct Statement, Question and Command occupy one double page each. The next main headings are, Indirect Statement, Question and Command. These must have two double pages each allotted to them. Then come the seven or eight Adverb clauses, eight if we decide to treat Local clauses separately from Relative clauses, each with what experience has shown me to be the necessary number of

double pages. The last heading is Adjective clause, to which I personally add a second double page for Adjective clause = Adverb clause. Of course it need not all be done at once. Some of it is going to be fourth-year work, and the best thing to do is to decide how far you expect to get with your class by the end of the term or the year, and enter up the necessary headings according to that decision. Now the work advances week by week. We write up the constructions already known, Latin on the right-hand page and Greek on the left, adding the others as they occur in the ordinary course of our lessons. The Greek will lag behind somewhat, but it will gradually catch up. If you think you would like to try the plan, I can give you one or two "tips." Let there be plenty of spacing. Be careful that the rules and the notes to the rules stand exactly opposite to each other in the two languages. For instance, to take a very simple example,

you will certainly have under the main rule for Indirect Statement in Latin a note about *nego*. See that a note as to οὐ φημι stands on the corresponding line of the left-hand page. Use easy abbreviations and let the boys print important parts of the rules, so that these stand out well and catch the eye at once. This helps the local memory, and a sort of photographic impression of the rule is thereby left on the mind, which acts as a powerful aid to the other sort of memory, whatever that is to be called. Never omit to refer to the corresponding French construction. If your own French, like mine, is not as good as it should be, the boys may be able to help you out. They are certain to be keen on doing so if they can. If not, send some one off to the French master straight away for the required information. The last time this occurred with me was in connexion with the rule for expressing proportion. We were all right on *quo* . . . *eo* and on ὅσῳ . . . τοσούτῳ,

but the French master had to be consulted before we got *Moins je dépense, plus j'épargne*. Have a fly-leaf, with the French construction written on it, kept between the Latin and the Greek page, if you think it helps, or if the French has interested the boys. I once asked a stationer whether I could have an exercise-book made in which every other page had a sort of additional flap to it, which I could use for the French in my parallel syntax notebooks, and my ardour was much dashed when I was told it was impracticable. Still that little story will show you how extremely keen I am on the thing.

Let me say once more that I know there are many good ways of teaching and that each teacher has to find out the way which is best for him. I am here to help you in that quest if I can, not to provide you with a ready-made system which you can take over at once. But so far as this parallel-syntax scheme is concerned I am prepared to ask you

definitely to give it a fair trial, as I am absolutely convinced of its utility.

When I set a number of sentences, or a Latin prose, for home-work, and see the boys take home with them, not their text-books, but their own notebooks, I know I am on the high road to success. I know they are going to think things out for themselves instead of merely trying to imitate an example given in their text-books under a rule which they don't understand. And the transition from their relying on their own work in their own notebooks to their relying on themselves and their own knowledge seems much more easily accomplished than when the transition is from their text-books to themselves.

Personally I am always teaching boys who learn Greek as well as Latin, but I expect I am now addressing teachers in schools in which Greek does not always, as it should do, form part of the curriculum. Still I have thought it best to describe the method, as I have

come to know its great value. Also I believe that something, I do not know how much, can be done on similar lines with French or German. At any rate, where it can be applied I am quite sure the procedure is right. Besides, listen to this corroboration. A master in the Bradford Grammar School only recently, in fact in the course of this year, found some of our classical boys working at a Latin prose with their parallel-syntax books open beside them. He asked a boy to explain it all to him and then came to me, questioned me further about the system, and at the end of our conversation was kind enough to say he thought it was a very good idea, and to wonder whether anything of the sort could be devised for his subject. And who do you think that master was? Why, a science master of all people in the world! And surely next to H.M. Inspectors a science master is the least likely person to be mistaken.

I have described the method by

which I teach the separate rules quite fully in a previous paper. There is, I think, nothing to add, but I am going to repeat one point on which I am myself very keen. During all this work keep steadily in front of the boys both the extent of their achievement at the moment and the amount they still have to achieve. Think of the inspiring effect on children towards the end of a long walk when they, or you for them, begin to count the miles they still have to do—"Only three more miles!" It bucks them up, if I may use that term. Or in the ascent of a mountain, I don't care who it is, child or grown man, think of the renewed vigour that comes with the first sight of the summit, even though there is still much strenuous collar-work to be done—"Another couple of hours and we are there." I assure you that the same thing applies in your Latin work. Tabulate the dozen or so constructions that have to be studied. For my own part I periodically make the

boys write them down in two lists, and I mark them for it: "I have now done and I know so-and-so," with the names of the finished constructions in proper order; "I have still to do such-and-such," with the remaining names of the constructions in the order in which we are going to take them. In fact you should not only have the scheme of work in your own head, you should also communicate it to your class. They will be interested in it and it helps wonderfully. The effect is exactly the same as we got on our long walk or mountain climb, namely, renewed vigour and fresh determination, which is above all things what the teacher wants.

We have, then, to add to our previous year's work the remaining five kinds of adverb clauses, the relative with subjunctive, and the constructions which follow verbs of "fearing," "doubting," etc. There is no need to hurry the work. As I said before, some of it may be left, always is left in my own classes, for

the first term of the next year. Take plenty of time. Let the work be learnt gradually and easily, no overstraining, and be continually revising as you proceed. I do not know whether it all sounds rather complicated as I describe it. Perhaps it does. But believe me, it is not difficult when you get to work on it. Use the terminology of the parallel-grammar series, or that of the Joint Committee. It is much the simplest and clearest, though I don't like the term Non-dependent. For instance, divide temporal clauses into their three classes, that is, temporal clauses of fact, prospective temporal clauses and general temporal clauses (I call them temporal Ever-clauses). Keep this terminology throughout wherever it is appropriate, as in relative and comparative clauses. The recurrence of the same terms is most helpful in fixing the constructions. Keep exceptions, e.g. *quum*-clauses, for notes to the main rules.

But I said I would not go into details

of the separate constructions in this paper and I will not do so, though it is tempting to speak of our old friends conditional sentences. I ought, however, to say before I close this paper a word or two as to accidence and the question of vocabulary, which is difficult and is now becoming important. Next year we shall be doing definite unseen translation, and so far the boys have had no practice in unseen except such as they get when we finish a prepared home-lesson in time to allow a few more lines or sentences to be taken in class. I shall say more as to vocabulary in the next paper, but the unseen of the fourth year will be seriously handicapped unless the boys already have a reasonable equipment of words.

We ought then to pay a fair amount of attention to this point in the third year. If I were doing Bradley I should have the vocabularies which appear at the head of the first ten exercises learnt by heart. If you know the book you

will remember, and if not you must take my word for it, that these ten vocabularies include a large number of very common words—four or five hundred of them in all—and practically no rare ones such as it is useless to encumber the memory with. They are arranged in the English-Latin form. This will not suit our purpose. We must instruct the class that we are going to ask the Latin and that they will have to give the English. It is customary to ask vocabularies both ways and to dodge from one way to another, but I do not believe in that. Our object is to secure that the boys shall have a good working basis of Latin-English vocabulary and we had better confine ourselves to the readiest method of achieving it. They will never really be much stumped for words in their composition. It is rather variety which will be the trouble in that respect. But every one knows the *impasse* which arises when boys are set to a piece of translation and their

first line of defence is : " Please, sir, I don't know the words." They sit biting their pens or stand blankly helpless, and the only cure is to see to it that they are equipped with such a vocabulary that at least a fair percentage of the words in any ordinary piece will bear a familiar look. Have vocabularies, therefore, learnt from Latin into English and don't worry about anything else.

The Bradley, then, stands us in good stead in this respect. The North and Hillard less so, but something may be done with the exercise vocabularies in that book, but not with the list of military and other phrases which are also given. These are useful for handy reference, but for reference only. Make persistent use of the authors as well. We saw that boys often prepare lists of the words which they have to look out in the course of their preparation, mostly on scraps of paper, to which they hope to be allowed to refer when asked to construe. This is a very laudable practice,

provided that when asked to construe they are *not* allowed to refer to their lists, at any rate too freely. The mere writing the words down, however, does something and we may take advantage of the habit when it appears. Personally I try to get these lists of words written up in a distinct lettered vocabulary-book and subsequently learnt, but of course only when the author we are reading is suitable for the purpose. For instance, I often do this with a prose author, never with a verse author. My own theory is that in this way the words become divorced, so to speak, from the particular context in which they occur, so that they are learnt, with greater difficulty perhaps, but more usefully as sheer vocabulary. I find that if words are learnt in connexion with a particular lesson or context, they tend to be known only in that context and are not recognised as familiar in another passage. So I have them broken up, so to speak, into units, as I have described, and

learnt later on away from their context. But I do not see why I should not tell you a secret in this connexion. Mr. Edwards doesn't agree with me, and thinks I waste a lot of time. I have discussed the question with him, and if he takes an opportunity of going into it more fully I shall listen with great interest, as I know he has always been exceptionally successful with vocabulary work. I admit I am still doubtful as to the best method of procedure, but I have tried a good many plans and at present, of course, I think my own gives the best results. Whatever plan we adopt, we ought to realise that in the third year of Latin the time has come when the question of vocabulary is important, if we are not to be seriously hampered in our work later on.

There is little I need say about accidence. All we have to do is to complete the regular accidence and add in the course of this year all common exceptions and irregularities. Pronouns,

I mean *quisquam*, etc., and prepositions are to be left over to the fourth year, and we do not attempt as yet to deal fully with the constructions of such verbs as *licet* and the other impersonals, dative verbs, *consulo* and so forth. Many will be met with in the course of the year's work and just noted as they occur. But I make no attempt to treat them methodically for the present. I am, as always, in favour of making certain that we do not overload the ship. Get the regular accidence pretty thoroughly done and you may be content with that. Employ the same methods as before. But there will be less choring and more individual work, with short written tests. Also a definite grammar paper, set, say, twice a term, with a whole period devoted to it and the boys told when it is coming, is useful as a periodical test of progress, while it helps to keep the work up to the mark. We used at Bradford to set such a test monthly and on the same day to all

classes on the classical side from the top to the bottom of the school. But this plan did not work very well on the whole. It proved not very valuable in the lower forms and rather unnecessary in the higher. So we have dropped it. But I should certainly recommend something of the kind in this third year, when the regular accidence is just being completed and when we can also enliven our papers with something on syntax and idiom.

IV

PART I

THE end of my responsibilities in connexion with this Course is drawing near. I have to deal in this last paper with fourth-year Latin. This work has a special importance of its own, for two reasons. First, unless by the end of the year we have been successful in bringing the work up to a certain standard, we shall hardly be able to recommend our pupils to prosecute their classical studies further. Secondly, unless the boys have by that time caught something of the inspiration of the classics, they will themselves not want to go on, except perhaps for the somewhat sordid purpose of passing examina-

tions. A third reason for my attaching so much importance to this year may be the fact that I have myself been specially identified with the work of the boys at this stage both in Greek and Latin for the greater part of my teaching experience! At any rate I always feel that in the fourth year we are beginning to create our scholarship and I take a keen interest in—may we not call it?—that great work.

Hitherto we have only had to discuss grammar and syntax, exercises and the translation of prepared books, though we have had something to say about repetition in relation to the reading of Ovid in the third year, and also about vocabulary. Most of these branches of the subject we shall be able to dismiss with a very few words in this paper. Elementary Latin prose and unseen translation, which appear in the syllabus for the first time, will naturally claim our chief attention. I do not know whether I am expected to say anything

in regard to verse composition. Verse composition is at present rather under a cloud, and seems likely to get more and more under a cloud in the future. Yet there is much to recommend it, and in schools where it still forms part of the curriculum a weekly lesson should be devoted to it in the fourth year of Latin. Lastly, I want to introduce to your notice a lesson which in the Bradford Grammar School we set down to be taken fortnightly at this stage—not every year but whenever we think that the boys can profit by it and can afford the time. We call it a mythology lesson.

And now let me say a word on the time-table. Perhaps this will form part of Mr. Edwards's paper on organisation. It will therefore be enough for me to state without going into reasons what time ought to be given to Latin for the first four years. Perhaps I ought to have mentioned the matter in each paper, but I thought it better to leave it until I could refer to it as a whole. In

the first three years, then, there should be a Latin lesson every day, six weekly. In the first year I do not set much store by home-lessons, which in any case should mostly be devoted to learning or memory work, *i.e.* grammar and vocabulary. A couple of home-lessons a week, say, of half an hour each is enough, and an exercise should be set only occasionally and more for variety than anything else. With young boys exercises are best done under supervision.

In the second year another home lesson should be added, making three weekly in all. We shall set work to occupy about forty minutes each time, and divide the time between grammar, exercises and composition. In the third year we ought to be able to set four home-lessons and again slightly increase the time which they occupy. Two should be devoted to translation and one each to composition and grammar, and a few minutes must be found for repetition. Lastly, in the fourth year

we ought to be able to increase the number of weekly lessons by one, or by two if verse forms part of the curriculum. Four home-lessons will still be enough, employed as in the third year, but I am afraid the Latin prose home-lesson will prove rather a long one at first.

Let me add a word on the allocation of time in class. After the first year translation should gradually assume the position of chief importance. We should aim at giving not less than half the available time to it, at least from the beginning of the third year onwards, that is from the time when a Latin author is first definitely in the hands of the boys.

It might be helpful to some of you if I were more explicit on this question of allocation of time. In the first year we live a more or less hand-to-mouth existence and are the slaves of our exercise-book. The pieces for translation in the Macmillan come at irregular intervals and are more of a relief than

anything else. Our two home-lessons are devoted to grammar and vocabularies. In the second year, when we take, you will remember, some such book as *Legends of Gods and Heroes* and a Rivington's single-term text, we should use one of our three home-works (with the lesson next day) for translation, devoting the other two home-works to grammar and exercises. Another two full periods should be given in class to translation. In the third year, where we start Ovid and Caesar, I should advocate a quite definite allocation of time as follows: two periods a week with home-lessons for translation, one each with a home-lesson for grammar (including syntax), and exercises, one period in class for *viva voce* exercises on the blackboard. The remaining period in class should be given to translation, which (for me) is semi-prepared, the boys looking through it during the period in which I am correcting their written exercises individually. But it may be

taken unprepared quite advantageously. If the period is definitely set down for unprepared translation, I believe that at this stage the author being read should be used, not a separate book of unseen passages. You will see, then, that out of six periods in class and four home-lessons I like to devote five—three in class and two home-lessons—to translation definitely; while, in addition, the boys are working at their author during the period when I am correcting individual exercises. So that more than half the available time is spent on the author. In the fourth year, where prose begins, I find myself able to relegate exercises to odd quarters of an hour. A few miscellaneous sentences done on the board now and then as occasion arises are enough. But, as I am going to tell you, I like the boys to do a weekly mixed Latin paper instead. The prose unfortunately occupies more than a period; we have to allow for its occupying two, and as we can no longer correct

individually (it would take too long), it assumes more the form of a lecture, so that nothing else can be done side by side with it. Hence out of my seven periods a week with four home-lessons, I get two with two home-lessons for Latin author, one with a home-lesson for grammar and syntax, two with one home-lesson for prose, one for a weekly paper and one unseen. Here I consider I am short of translation, but the mythology lesson, which I mentioned a moment ago, comes only once a fortnight, so that every other week I get an extra lesson for the author, and I give up the mythology altogether in favour of the author if necessary. Also, in the last term of the year, when the weekly papers are finished and time can well be spared from prose and grammar, the extra time available is devoted to unseen translation. So that, on the whole, in the course of the year more than half the time is given to this branch of the subject. The question of allocation of

time to the different sides of a subject is one of great importance and we ought to be clear about it. It makes dreadfully dull material as a portion of a lecture, and I almost feel I ought to apologise for boring you with it at all. But I wish you would raise the point in one of our discussions and tell me how you yourselves manage. I suggest to you, as a basis for discussion, the principle that from the time when a class begins to read a definite author, that is from the beginning of the third year onwards, at least half the time allotted to Latin should be given to translation in one shape or another.

This series of papers, so far as the amount of Latin to be got through is concerned, has been based on the allocation of time which I have described. The age of the boys at the end of their fourth year is between fifteen and sixteen.

A moment ago I said something unkind about examinations. In case I left

a wrong impression, let me say now that examinations have their uses, provided there are not too many of them. They certainly act as a spur to the class, and I am not altogether in agreement with the revolt against public examinations which has spread pretty widely in these latter days. As usual in this country, the very proper outcry against a multiplicity of examinations has taken the form, with some educational bodies, of an attempt rigidly to exclude all examinations whatsoever. This is a mistake, and I want here to say definitely that at the Bradford Grammar School we are quite convinced of the value of the public examination for the boys on our classical side at the end of their third year of Greek and of their fourth or fifth year of Latin as the case may be. We take the Oxford and Cambridge Lower Certificate, which is well adapted for the purpose at any rate as regards classical and modern languages and English subjects. We do

not cram for it in any sense of the word. The utmost interference with the ordinary course of the teaching is represented by a negligible modification of the work from Whitsuntide to July. What does it amount to, for instance, in Latin? I have my last few proses done without reference to books, am perhaps a shade more careful with some of the revision than I otherwise should be, and I take a few extra unseens. Examination or no examination, there is certainly no harm in that. On the other hand the keenness of the boys and—dare I suggest such a thing?—of the teacher also, is undoubtedly increased. Moreover, at the end of the year, we get a good unprejudiced outside opinion of the boys' work, either to confirm or correct our own judgment.

In a day school in a great industrial centre like Bradford there is an additional advantage. A good performance on the part of a boy in his first public examination will not seldom induce a refractory

or reluctant parent to let him return to school and proceed with his studies. It just gives the schoolmaster the necessary leverage. I unhesitatingly recommend some such public test as the Oxford and Cambridge Lower Certificate at the stage we are now reaching.

To return to the actual work. We treated the question of syntax so fully in the last paper that we can dismiss it here with a single word of warning. Do not attempt any advanced syntax in the fourth year. It is no use trying to teach fully the use of cases and moods as yet. This work belongs to scholarship classes in which the boys are definitely specialising. The only new work we have to do is to go through the uses of the gerund and gerundive and the supines, the remaining adverb clauses, and the adverbial *qui*-clauses. Note that the parallelism of Greek is again a great help. But for the most part we merely revise, expanding the rules of time, space and place already learnt, and adding a

few notes on one or two difficulties such as arise in connexion with the sequence of tenses, subordinate clauses in *oratio obliqua* and certain other constructions. Various points of method occur to me, for instance, as to the treatment of the gerund and gerundive, but I do not propose to go into them, as I am afraid of wearying you. I shall hope you will raise such questions in our next discussion, if you wish to do so, and I pass on.

The grammar work also of the fourth year ought to be mainly a question of revision. There is some hard learning work to be done when we come to the prepositions, the constructions of verbs, adjectives, etc., and the pronouns, which are very difficult. But as it is sheer memory grind there is little to be said about it. The great thing is to be methodical, not casual, with it. Have a clear idea of what you are going to get through, and work through it systematically. You will see in a moment how I arrange the work if you care to consult

my own book of notes. As to revision, I always do this very carefully and my plan is to start at the beginning and end of the grammar simultaneously, working forwards and backwards by sections till we meet in the middle. Each grammar lesson includes some of the new learning work, a rule or two of syntax from the boys' parallel notebooks, and some systematic vocabulary.

During the whole of this process much time can be saved, at any rate in a good class of boys, and with good discipline, by a method which I mentioned in an earlier paper but which is more effective now that the boys are older. I refer to the method of letting the boys hear and test one another in pairs, of course under direction and supervision. A good many teachers would, I am afraid, scoff at the suggestion, taking it for granted that the boys would seize the opportunity to neglect their work. Nothing of the sort. Why on earth should we always act on the assumption that a class of

boys is trying to get off with as little as it can, trying to "diddle" the teacher at every turn and to neglect its work without being found out? It is quite the wrong principle to start by suspecting the boys and then to be pleased if your suspicions prove unfounded. We ought to do the exact opposite. We ought consistently to assume that the boys are honest and anxious to get on, and then to be disappointed if there is a breakdown. The very last thing I should dream of doing would be to test a learning home-lesson for the purpose of finding out whether the work has been done or not. I assume that as a matter of course. My test is directed to finding out where the memory fails, and then I help as I best can. An atmosphere of distrust and suspicion in the class-room is bad. Boys do not want to cheat and deceive you at all, unless you are incessantly suspecting them. They have a keen sense of honour. Give my method of letting

the members of your class test one another's memory work in pairs a trial, and I am sure you will be pleased with the result. Leave the management of it to the boys themselves as much as possible. They will respond to your confidence. You will find Brown on the next day asking for a few moments in which to hear White his mistakes of yesterday. You may have seen the sort of thing I am suggesting set out in its extreme form in Mr. Simpson's recent book.¹ I could not go as far as he does, but by way of experiment we may watchfully place a certain amount of confidence in our class on these lines. Incidentally we shall save a good deal of time and I have found the results to be eminently satisfactory. Generally speaking, whenever you can get the boys helping one another—not one doing his work for another, I don't mean that—but helping one another, especially under

¹ J. H. Simpson, *An Experiment in Educational Self-Government*. Young, Liverpool, 1916.

your supervision, you are doing good. I am not at all sure that boys do not understand boys, and always will, far better than masters, however experienced, can ever hope to do.

Furthermore, I carefully thought out some years ago a series of short tests in the form of papers, designed to provide the necessary drill in the ordinary accidence and syntax and also to include as nearly as might be all the points which experience had shown to need special emphasis. These papers I have had printed and I set one about every ten days to be done in class. The lower half of each paper is a blank space for notes and I insist on every boy recording, in a separate book, with corrections, all the mistakes he makes. With the completion of every four papers we take these instead of the ordinary weekly grammar lesson for home-work, and go through them again the next day *viva voce* in class, covering up the blank space if necessary. For fixing the

grammar work I really place my chief reliance on these papers. The boys get keenly interested in them, as they engender a reasonable spirit of rivalry and as the percentage of marks obtained of course gradually increases, so that the boys are more and more encouraged as they advance. I need scarcely point out also what a handy little compendium the grammar papers form by the end of the year for the purposes of revision for an examination. In all such work it is a good thing to encourage rapidity of working. We can get through a paper and correct it in a single period. Pure guessing is to be discouraged. The paper is to be a test of knowledge. For instance, my first question always deals with nouns and asks among other things for the gender. Now the gender rules are supposed to be known. Hence the form of answer is to be "fem. by rule" or "fem. by exception," even "fem. by exception to exception." Unless the answer is

given in this precise form no mark is awarded.

The papers are rather carefully constructed. There are always seven questions, and the maximum of marks obtainable is always about the same. Further, each of the seven questions in each paper deals with the same kind of matter as the corresponding question in all the other papers. Also, where I know by experience that a grammatical or other point is a slippery customer, this particular point is repeated several times in the course of the whole series. I often tell the boys: "That's coming again in paper No. so-and-so." Sometimes I give a hint as to one or two things that are coming next time.

This is how I manage the questions. Question 1 asks always for the Gender, Ablative Singular and Genitive Plural of some ten or a dozen nouns. Question 2 is devoted more particularly to the declension of nouns in the singular or plural, or both, and to anything else in

connexion with nouns which requires practice. Question 3 deals with the adjectives, the comparison of adjectives and adverbs, and with pronouns. Question 4 deals with verbs, including the principal parts of verbs, which I take alphabetically. By this method I find the boys wondering what they will get when they come, say, to the G's, which, on the principle that every little helps, is useful. Question 5 is a parsing test. Question 6 is always a set of short English sentences, or groups of words, for translation, *e.g. loved by no one; he was the first to arrive; I cannot write for tears; hardly any one*, etc. (And that reminds me. Can any of you tell me the Latin for "hardly any one"? I do not myself believe it is *via quisquam*, though that answer always seems to be expected by examiners.) The necessary practice in the use of the prepositions is included in this question. Lastly, we conclude each paper with question 7 on syntax, tested in various ways,

constructions of adjectives and verbs, and other oddments.

Now, I have no doubt you set a periodical test of this kind. All teachers do. We usually write up a few questions on the blackboard, mostly composed haphazard at the moment, have the answers written down, and then change papers and correct. And that's the end of it. That is what I used to do myself, but I now know that I never got one-hundredth part of the value which I get nowadays out of my schematised twenty tests. The boys not only come to know their grammar really well, but by my plan of arranging the questions they realise for themselves in a few weeks where they are specially defective, which is an essential preliminary to improvement. The rivalry, as I have said, is keen, and, I hope, healthy. The progress made is felt and appreciated. I like to see the boyish expressions of vexation which involuntarily escape from one pupil or another

when he realises that he has missed something. I know he will have it right next time. It is all more important than you can possibly imagine until you have tried something similar for yourselves. Then you will find out that even a Latin Grammar paper can be made really interesting. We often get a good deal of fun out of our weekly paper at Bradford.

I am so confident of the good results of this little experiment that, even though the printing of the papers is not paid for by the school or the Government, as it ought to be, instead of by myself, I should have liked in peace time to make you all a present of a set of twenty. As it is, I merely invite you to look at them, if you care to do so. Here they are.

I wonder if it is worth while telling you also that in this year, when anything has been learnt, tested and revised, if it is again forgotten, I regularly have it written out three or four times

—not more; no impositions or anything of that sort, and our “three-times’s,” as we call them, must not be allowed to accumulate. They must not bear the remotest resemblance to an imposition. I don’t believe in impositions. I don’t much believe in punishments of any sort. If the work is not going right, it is a very long time before I convince myself that it is not my fault. If I am teaching well and am interested in the work, the boys are more than willing to learn; they are anxious to get on. If anybody tells me anything different, I don’t believe it. And so if I suspected for a moment that my “three-times’s” were looked upon as an imposition, I should abandon them at once. So also I may remark that you can’t get much good work out of boys by keeping them in at the end of a long day’s labour. On the other hand, if you make it perfectly clear that you are ready and anxious to help them through their difficulties, and if you do

not run away the moment the bell rings, they will come fast enough to ask for help or advice or explanations, and *then* a deal of good work can often be done at a very small sacrifice of time and trouble. So much by way of parenthesis. I take it class-discipline does not form part of this course, important as it is and much as there is to be said about it.

I now turn to the question of vocabulary, and I am going boldly to recommend that this year a definite list of words be taken and steadily worked through. There are objections. It is rather dull work. There is danger of the boys' vocabulary becoming somewhat stereotyped and lacking in variety. Furthermore, no list has so far been compiled, nor is any likely to be compiled, which can be expected to meet the approval of all teachers as to length and selection of words. Still, we can no longer get on without a good working vocabulary. The boys' chronic

deficiency in this respect has troubled me more than anything else, and I have not found out how to surmount the difficulty, if it is surmountable. It is some comfort to know from inquiry that there seems to be the same standing difficulty in French.

None of the books, Lodge's elaborate attempt or the *Basis Latina*, etc., are really at all satisfactory. So I use the Central Welsh Board's Matriculation list of words. It is quite simple and straightforward; there is at least nothing that wants cutting out; and, though there are some serious omissions, we can easily supplement from our reading-book and unseen work. It provides us with a list of about 1700 words, many of which are of course already known. Of recent years I have worked steadily through this list in the fourth year of Latin, and I arrange for the boys a system of signs to be put after each word, by which they can see at a glance those which they have always known, those

which they did not know when they started the list but have now learnt, and those which they have learnt and forgotten. It's a dull job and can't be made interesting. We have to get our class to tackle it as a dull job, telling the boys that we know it to be such but that it will repay them in the end. The result will begin to manifest itself in the unseen translation lesson before very long, and as soon as the boys know the work pays—Yorkshire boys, at any rate—they will put their backs into it. One warning is perhaps needed. Never allow the English to be written down opposite the Latin words. The reason for this I have explained in a previous paper.

Perhaps the most important branch of the subject in the fourth year is the unseen translation. A piece of unseen is after all the supreme test of a boy's knowledge of the language, and is almost as good a test of his ability as a Latin prose. There are plenty of good unseen

books. Shuckburgh's passages¹ is as good a one as I know for our purpose. Most of his selected pieces are of about the requisite difficulty, and many of them have some intrinsic interest of their own. Some of them are unfortunately adaptations, but I suppose that cannot be helped.

What then is the best method of procedure? I do not think it is any use at all to ask the boys to make a written translation to begin with. The result is for the most part dreadfully thin and poor, and much valuable time is simply wasted. Neither will it do to fix on one or two boys, and more or less devote the lesson to these, in the futile hope that the rest are picking up information in the process. The best plan is to make a general *viva voce* lesson of the unseen translation period, probably for two whole terms, before attempting written unseens. Proceed in this way. Have the piece

¹ E. S. Shuckburgh, *Passages from Latin Authors for Translation at Sight*.

read over most carefully three or four times, correcting faults which arise from failure to notice punctuation, quantity, and so forth. Now ask for suggestions as to the general meaning, encouraging each of the boys to add his quota. We shall have to restrain somewhat the quicker boys, and to exhort the weaker ones. This part of the proceedings will already reveal many misapprehensions as to meaning or construction, which we correct or, better, get corrected by the class at once. Next come such hints or directions from the teacher as have by this time proved to be necessary, judiciously and rather sparingly introduced, as we must not seem to be doing the boys' work for them. Not until we feel that there is something to go upon, and that the interest of the whole class is to some extent aroused, do we proceed with the detailed rendering of the piece. Now we ask individual boys, at first, rather to talk about each separate sentence, *i.e.* to split it up by a sort of

analysis, bracketing, if necessary, clauses and phrases as dealt with or to be dealt with later — something of this kind rather than simply to translate. Finally we elicit the translation either of each sentence as it occurs or of the piece as a whole as the final operation. Innumerable details arise which I cannot go into. For instance, a judicious use of that extremely valuable English verb to “thingumbob,” and of the equally valuable noun a “whatyoumaycallit” will often carry us through a crisis, and will lead to the correct guess. Use these good old English words freely. They have classical sanction, as in the well-known version of the Arab paeon “There is only one whatshisname and thingumbob’s his whatyoumaycallit,” and so you need not be afraid of them. Always try this last resource before allowing your class finally to give up a passage. All such dodges are tricks of the trade. You doubtless have your own, and I need not describe more of them. I only

want here to lay down the general principles, first, that it is useless to leave the boys floundering unaided in an unseen, and secondly that we have to get the intelligences of the whole class concentrated on the work, not merely those of two or three individual boys.

I firmly believe in the *viva voce* unseen until we are well on in the year. There had better be no written work at all till the third term, unless, perhaps, we have the translation of the pieces written out at the end of the whole process. There is much to be said for that plan. In the third term give another period weekly to unseen translation and have it written in the usual way, but introduce another step in the method. Let the boys begin by working in carefully selected pairs, a pair to be composed of boys of about the same ability. Two heads are better than one, and each will learn something from the other. Besides, the boys like working in pairs, and we should certainly avail

ourselves of the predilection when we can do so with advantage. I have often envied the physics master his work in the practical physics laboratory, where this working in pairs seems to be the regular order of the day. It must be a great asset to him, and I expect it is a very good thing indeed for the boys. The third and last stage in unseen translation comes when we leave the boys each to his own resources. Nowadays I have a perfectly clear notion, when I begin the year's work, of what is going to happen before the end of it, and I am watching carefully for the time to arrive when I can introduce the various steps which lead up to the final stage of the written unseen. I do not say I am yet by any means satisfied. But this I do say, that I was utterly dissatisfied until I evolved a perfectly well-defined scheme for the treatment of unseen translation from the beginning to the end of the first year in which it forms a definite part of the work of a class. It took a long time to get it

anything like right, but I am securing better results now.

I can remember quite well the days when I used to set a class down to writing unseen in the old way, then gather up the papers at the end of the lesson and take them home with me to correct laboriously where there was mostly nothing to correct; and I can remember the pleadings of the boys on the following day: "I could not make it out," "I did not know the words," etc. They simply despaired, and so did I, and when they were in for an examination which allowed a choice between set books and unprepared translation, I always chose the former, not because I thought it best for the boys, but from sheer "funk" of the latter. Unseen work is still difficult, it makes rather heavy demands on the teacher in class, and results are still slow enough in coming. But they do come; only, however, if we actually teach the boys how to apply their knowledge, and do not leave them

to learn how to apply it themselves; if, in fact, we engender some sort of confidence as early as we can. A colleague of mine is a bit of a fatalist as to unseen. He always maintains that the art of translating unseen comes, sooner or later, suddenly "with a click" (that's his own expression). I believe there is something in what he says. But my point is, that we can get the "click" to come sooner rather than later if we take the work in the sort of way I have described.

Next, as to authors. For fourth-year boys we have a much wider range from which to choose, Vergil and perhaps Tibullus, as well as Ovid, for verse; Caesar, Cicero (the easier speeches or philosophical works), Livy and Sallust at least for prose. We shall probably choose Vergil for verse and the *Aeneid* is the best for boys of fifteen. I find certain half books more suitable than any one whole book, e.g. the first half of Books II. and V., the last half of Book X.,

and the Camilla part of XI. In these passages the narrative, while not exactly preponderating over the sentiment, is nevertheless rather more marked, and with boys of fifteen that is helpful. Professor Conway has shown us how a lesson in Vergil should be given. I am not going to invite comparison with that performance. Let me say only this—don't forget repetition when reading your verse author.

For the prose author of this year choose preferably a portion of Livy or Sallust's *Catiline*. The boys are beginning consecutive prose composition, and these authors will be of more help on the whole than Cicero or anything else. The proses you set are sure to be of an easy historical or narrative type, and you will be able to make more use of your authors in connexion with them. Not that the proses are going to be done in conscious imitation of any particular style. The boys are very far from that as yet. But there will at least be more

likelihood of some similarity of phraseology and matter to help you. The Latin which is being read is bound to leave an impression on the boys' minds, however indefinable it may be, however unconscious they may be of it. We want to get this reacting even in the smallest way on their prose composition as soon as possible. Hence I like my prose author to be of the kind which gives the best chance of this reaction, and I therefore rather eschew Cicero, Pliny, etc., in this year. If we are reading Livy XXI. or XXII. or Sallust's *Catiline*, we can definitely set a good many pieces for prose which will actually provide the boys with opportunities of showing that they are noticing turns of expression, phrases, and idioms in their author. Such phrases will creep into their composition, at first in all probability incongruously enough, which nevertheless augur well for the future, and deserve commendation and credit. Somehow the *Catiline* orations or the

easier philosophical works of Cicero seem to lend themselves less readily to this sort of thing. On the principle that, just as we ought as far as possible to correlate the various subjects in our teaching, so ought we to correlate the various branches of any one subject, I prefer to read Livy or Sallust in the fourth year. They are also both of them highly picturesque and interesting writers, who make a direct appeal to boys, at any rate in those portions of their works which I have recommended.

This year, while reading our authors, we must treat them rather more on the linguistic side, but I should still follow in the main the principles which I laid down for the translation lesson in my last paper. These principles I will briefly recapitulate. They were: avoid the old tendency to turn the lesson into mere grammar and syntax drill; emphasise the literary side and the subject matter; do everything you can, in reason, to bring the incidents of the

narrative vividly to the boys' minds by calling attention to topography, by using maps and plans of battles and marches or drawing them roughly on the board. Have a photograph of the Roman forum handy for reference, in particular if you are doing Sallust, though it is always useful, or a wall-map for use with either of the authors. Sometimes you can get a little scene acted before the rest of the class by a few of its more spirited members. I can remember having drawings made now and then of incidents like Hannibal's passage of the Rhone, or of the divers introducing food into Sphacteria for the besieged Lacedaemonians. Which reminds me that it is quite a good thing if Thucydides is being read side by side with Livy; you need not be afraid that you are reading too much history.

But I cannot hope to mention a tenth part of what the teacher can do in a translation lesson if he displays the same quickness and alertness as he expects

from the boys. It would take far too long to illustrate in detail from selected passages, but I will mention one or two specific instances of the way in which we can constantly brighten up the work. When in the Sallust we come to the brilliant description of Sempronia, we do not hesitate to dwell on it: it needs rather careful translation. We point out that Tacitus (tell the boys about Tacitus, whom they will very likely be reading next year) imitated Sallust's passage in his description of Nero's wife (tell the boys about Nero). Read a translation of Tacitus' chapter to them if you like. They will be keenly interested. I have tried it and know it is so. Or again note that Froude's *Caesar* is a book which boys enjoy. Put them on to the right chapters, and you will find some who take your advice and borrow the book from their public library. Or again, when you come to the Faesulae part, describe the modern Fiesole to them, tell them how the steam tram runs there nowa-

days from Florence, and so on; when the conspirators are put to death tell them about the Tullianum, what it looks like now, and that Jugurtha called it a cold bath. (Tell the boys about Jugurtha. He was an interesting personality.) Catiline's hesitation to enlist the slaves in his army gives you another lead. So does the question of the advisability of putting Roman citizens to death, which was illegal. Remind them of St. Paul's plea of Roman citizenship in the Acts of the Apostles. Show them how Cicero's action subsequently injured him, and was used by his opponents as a handle to drive him into exile. And so, too, with the Livy. These and the literary points which constantly arise are to form the staple of our talks with the boys apropos of the translation lesson, not points of grammar and syntax, which are to be reduced to a minimum, though these, of course, are not to be excluded altogether. Indeed, the latinity of Sallust will call for com-

ment, and we shall show how Caesar would probably not have approved of some of Livy's constructions, while we have also to make certain that the Latin is thoroughly understood. I do not want anything neglected. My point is that in a translation period prominence is to be given to the other side of our work.

One thing I am rather fond of doing when we are reading the prose author, and that is, marking phrases which I call "useful for proses." It is practically all I ask the boys to do in the way of making notes as they read at this stage. They are hardly capable of making their own notes at present, and I leave the task of showing them how to do that till the following year, when they may be taking set books for an examination, or when in any case they must begin to form some habit of annotation. But to mark in their texts what I call the "useful for proses," and perhaps to list them up in their notebooks, forms the

beginnings of a sort of phrase-book which soon comes in handy. The expenditure of time is negligible. *My* remark is practically always confined to the words "useful for proses"; the *boys'* duty is merely to underline and enter up in their notebooks.

And now another point to which I attach great importance. Do not prepare your lesson beforehand. Here I am on dangerous ground. I know I am saying something which is against all the rules of teaching. But, believe me, the careful preparation of a lesson beforehand, at any rate to the extent of knowing more or less exactly what you propose to do and say next day in class, tends to rob your lesson of freshness and vitality. You are not going to give a lecture: you are taking a lesson—two totally different things. When you are taking a lesson the inspiration of the moment is worth a hundred times as much as the rehearsed "part." You must feel your way as you go. I don't

believe much in the carefully prepared lesson. It may save you from some periods of unprofitable teaching, but at far too great a cost, namely, at the cost of the inspiration of the class-room, upon which you have in the main to rely. For myself I never prepare a translation lesson singly. I read through the authors set down for the term's work some time beforehand, and after that I trust to what I have called the inspiration of the moment. How can stewing overnight on a lesson which you are to give on the morrow be a good preparation for that lesson? I believe that such a rehearsed lesson is almost sure to lack vitality. It may miss fire altogether, as it cannot take account of the unknown factors which will be present at the time, factors such as your own mood or that of the boys (I had almost said the weather), and it may easily end in the one unforgivable sin, dullness on the part of the teacher. I am sure that to enter the class-room with a cut and dried

plan of what you are going to do is, so far as a translation lesson goes, a mistake. That way comes "the drilled, dull lesson forced down word by word," which Byron tells us made him hate Horace so. Until you can trust yourself, of course you must rigidly prepare, but the sooner you can rely upon adapting yourself to circumstances, the sooner you can cultivate a sort of flexibility in the handling of your class, the more will you be master of the situation, the more effective will be your teaching. Mechanical lessons learnt and delivered by rote won't do at all. At the best they may save you from a few quite unimportant misfortunes, such as some hesitation in finding the exact English equivalent required for a Latin phrase, or even from suddenly realising that you have forgotten the meaning of a Latin word. Boys will not lose confidence in a good teacher for that, and I am not sure that it is not even preferable that they should watch you going through the process of

getting a satisfactory rendering rather than that they should be presented with one ready made. If *you* hesitate, suggestions will come from the boys themselves fast enough. They won't come at all, if you don't. The doctrine of the infallibility of the teacher is wrong, and you can always tell one of the many good stories of quite elementary blunders perpetrated even by great classical scholars, if you find yourself in a corner. If you remember nothing else that I have said in the course of these papers, I do hope you will remember this: "Never specifically prepare a translation lesson for any form below a VI."

I am glad I have got that over. It is one of the things which I wanted to say, but which I did not know whether I dared venture to say. But I have undertaken to tell you what my own experience has taught me, irrespective of whether it fits in with modern doctrine. To teachers like yourselves, manifestly keen upon your work, or else you would

not be here, I feel I can safely state a belief, however heterodox it may sound. I do not say I should give the same advice to every one. If upon trial you find that you agree with me, you and I can continue to profit by our discovery, and we can afford to snap our fingers at the theorists.

Before I leave the question of translation there is one other thing I wish to say. Unless you are preparing a set book for an examination, it is often advisable to skip. You may of course injure the balance or other features of the work as a whole, but this higher artistry of composition is not in any case going to appeal to the boys, and you will lose nothing. To take examples from our Sallust and Livy already mentioned, you may skip, as beyond the boys, Sallust's résumé of the development of Rome down to Catiline's day, masterly as it is. There are other passages which you may also omit. Similarly Livy's long chapters, describ-

ing the ominous portents which were reported at the opening of the Hannibalian War, may go, though they have an immense antiquarian interest. Some of the omens are amusing, and you may, of course, rapidly translate yourself, but the time and labour of the boys would be ill spent upon such passages. In fact, in reading such works, we may often with advantage keep to the main narrative, unless we feel that the boys themselves will profit by the relief which the author has provided. I don't think boys of fifteen often will. They like to get on with the story.

PART II

We have now to find out if we can the best method of tackling Latin prose composition. It is a very difficult job, and as usual there is nothing like having a perfectly clear-cut notion to start with of what is in front of us, and of what

we may expect to achieve in a year with a class of fair average capacity. To begin with, there is often a preliminary stage in which the boys will appear to suffer from a sort of collapse of their faculties. However good their sentences may have been, they seem to be paralysed when confronted with their first few pieces of consecutive prose. At least, I suppose your experience has been the same as mine. You know how wrong sequences come one after the other, passives are cheerfully put active, genders and other concords are gaily ignored, the commonest rules of the Agent, expressions of time and so forth, go by the board, and even subjects and objects appear in the most weird cases. The same disease reappears later on, if anything in a more acute form, when we start verse composition. There is nothing to be done but to wait patiently till convalescence sets in. We have a few weeks of disappointment to go through, and I merely mention the phase

to enter the one necessary warning, namely that we must make quite sure that our own disappointment is not followed by the discouragement of the boys. In this preliminary stage we must simply exercise a forbearing patience and make it our main aim to restore confidence as soon as possible.

Let us now try to get a clear view of what we may expect to achieve in Latin prose composition by the end of the year with boys of fourteen. I should on principle not aim very high. My motto would still be "slow but sure," and I should try to keep the work well within the capacity of the boys while giving them plenty of glimpses of the promised land.

I have said already that it is of little use to try to cultivate the art of writing in a particular style, much less in a variety of styles at this stage. Before this can be attempted the boys will have to have read much more extensively, and that with closer attention to stylistic

points. It belongs to the more advanced work with boys who are specialising. We stick to the old saying: "You cannot teach a child to run before it can walk." Similarly the difficulty of building up a really long "period" as it is called prevents us from doing anything more than indicate and practise the most elementary steps which will eventually lead to the mastery of that art. Thirdly, we should avoid confronting the boys with pieces which show too wide a difference in thought and expression from anything found in Latin authors of the classical period. In point of mere words we ought not to go much outside the basic vocabulary which the boys are now in process of accumulating, as recommended in an earlier part of this paper. Neither can we do much in the way of rhythm, a thing which comes very late. A little we can and ought to do, as I will indicate in a moment. These points will illustrate on the negative side the kind of thing to avoid in

this first year of consecutive proses. On the other hand, we must insist on the preference in Latin for the concrete as against the abstract, for verbs instead of nouns, for subordination instead of co-ordination, the grouping of subsidiary ideas round one central thought, for the emphasising of this central thought, for compactness instead of looseness, for indicating the connexion between sentences where English usually leaves the connexion unmarked. We must insist further on the almost total lack of metaphorical expressions, the extreme directness and lucidity of Latin, its downright matter-of-factness. Lastly, we may, on the question of rhythm, pay some attention to the end of the sentence, and point out that in the various parts of the sentence there should be some attempt at balance.

Does this sound too ambitious? Let us set the points down here, as we might list them up for the guidance of the class, and see :

- (1) Avoid short sentences.
- (2) Avoid metaphorical expressions.
- (3) Be concrete, not abstract.
- (4) Get at the bedrock meaning and express that.
- (5) Mark the connexion.
- (6) Aim at clearness.
- (7) Aim at compactness.
- (8) Aim at balance in clauses and phrases.

And I should be disposed to add—

- (9) Avoid rapid changes of subject.

Now I think we can see that we shall by no means be overtaxing the boys or expecting too much of them if we decide to specialise on these eight or nine points during the year. I do not say my points are the best. Some of you might prefer to drop some and introduce others. Any list selected would be open to criticism from one point of view or another. What I do say is, make up your mind clearly at the outset how much you will try to achieve in the

course of the year under specific headings, make sure that you do not attempt too much—rather too little than too much—and let your class know as soon as practicable that, though you mention many other points as they arise in the course of correcting work, you expect them to pay attention to the particular points which you have selected, and that you will always give credit in your marking for the observance of those points. I said let your class know as soon as practicable. As a matter of fact six or seven out of my own suggested points will, in all probability, arise in the first piece of Latin prose which you set. My own list is simply the one which I find works best at present. I shall alter it at once if further experience tells me I can improve it or add to it, or if you can perform that kind office for me. But at present, if I can get the principles which are represented by it pretty well instilled into the boys' minds by the end of the year, while calling

attention to points of idiom and style as they occur and *also* securing a fair standard of accuracy in grammar and syntax—if I achieve this I am well satisfied with my year's work. I believe so much usually can be achieved, and it forms a very fair foundation upon which the real edifice of Latin prose can be erected in future years.

Let me now indicate (I will try to be brief) the method of instruction which I adopt.

It is too early to put a book on Latin prose into a boy's hands. All the books go far too much into detail in their introductions, promptly spoiling everything. Never mind the books. Collect your own pieces and confine yourself to pieces of an historical and narrative type and to pieces which tell a short story with some conversation in them. I use a collection of passages set in Oxford Responsions, which does very well, except that the English is not always very good (which is rather a pity), and I

supplement with a few pieces selected by myself from such books as Curzon's *Monasteries of the Levant*. That's the kind of book in which to look for them. If you don't know the book, look and see for yourselves. Incidentally you will thank me for introducing you to a real pleasure.

As you dictate the piece set for prose, you may, of course, give a few words or hints, or have a passage underlined as a warning that there is a trap or an opportunity for applying a rule, which the class would otherwise miss. You don't tell them exactly what you are thinking of; you leave them to find it out. Instruct the boys that they are to continue to give the necessary short analysis in the margin. This is still essential, more so than ever; otherwise you will never know which mistakes are due to wrong processes of thought and which to deficient knowledge, forgetfulness, or other causes. I regard this as of the utmost importance, and wish to

emphasise it. As you correct a boy's version you want as far as you can to march *pari passu* with the boy's mind. It is no use marking blunders, nor yet explaining why they are wrong, nor yet giving the corrections. Blunders don't disappear that way. We want to know how they arose. Then we can deal with the mischief at the source by putting the thinking processes right. The point I am trying to make has been too little insisted upon. I wish I knew how to emphasise it. It should form the basic principle of all teaching method. The mathematical teachers have a tremendous pull over us here, in that they always see the working as well as the answer. Think of an arithmetic master who did nothing but cross out wrong answers and put the right answers down on the top. Do you think his boys would make much progress? And yet fundamentally the correcting of Latin exercises or prose in the early stages too often amounts to little more than that. The

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analogy does not quite hold, but it will serve to illustrate what I mean. I want something from the boy in his Latin prose which will correspond to the working of the sum in arithmetic or algebra, and the brief analysis in the margin is the best thing I have yet been able to devise.

Consider the following. I set a prose for fourth-year boys last June which began: "When the Romans besieged Grumentum and the city was reduced to the last extremity, two slaves escaped into the camp of the besiegers." Here is the beginning of a boy's version: "*Romani cum Grumentum obsidebant, . . . duo servi in castra obsidentium perfugerunt.*" Now ordinarily speaking I doubt whether I should have made any sort of mark against this rendering. With twenty proses to correct it would hardly be worth while to do more than point out that *obsiderent* would be at least safer than *obsidebant*, assuming that the class knew that a *cum*-clause

expressing the date has the indicative. Anything further I should consider as belonging to advanced syntax, and therefore not suitable for treatment at this stage, and, as I say, I doubt whether, ordinarily speaking, I should have made any sort of mark against this boy's "cum obsidebant." If I did, it would probably be "subjunctive safer." But—note this carefully—the boy's marginal analysis gave "Inverse *cum*." I may leave you to realise the extreme importance of that. Here is the prose, if you would like to see it.

So much for the teacher's part in setting the prose. Now as to correcting.

I assume that we shall have to take the versions home with us. Classes are too large nowadays to permit of our going through his prose with each individual boy. The proses must be corrected at home and then given back; and all we shall be able to do is to mention a few points to each particular boy in connexion with his piece as we

return it. (I am assuming we have a class numbering about twenty-five.) We shall have to make a kind of lecture of the lesson. Arrange therefore a system of scoring mistakes by signs, the significance of which the boys will understand. For instance, I make a cross for a bad blunder, a half cross for a rather bad mistake, a line through the word for an ordinary mistake, a line underneath for a distinct weakness, a few dots underneath for something rather weak, and a wavy line for wrong order. Any system will do ; think one out and keep to it. Next have another permanent method of indicating the character of the mistake when you wish to indicate it. Mine is, G. for gender, C. for case, No. for number, W.S. for wrong sequence, A.P. for active for passive and *vice versa*, Intr. for intransitive verb, P. of S. for part of speech, K. of C. for kind of clause, M.L. (Main Line) for an ablative absolute instead of a participial phrase in the accusative, and a few others like, Why

Ablative ? ; Ask me ; which last means that the boy is to make certain by a question in class that he understands the point. Again I only illustrate by giving you my own scheme. Don't write in much yourself ; a few improvements only ; as a rule no actual corrections. Lastly, put the necessary plus 1 or plus 2, to show your appreciation of an obvious effort to apply any of the eight or nine chief points of style which we decided we were going to pay attention to this year, plus 1 for the mere attempt, plus 2 if the attempt is also successful.

Now I appear with my bunch of marked proses before the class, and hand them back in order, making a few comments to each boy, getting other boys, perhaps, to correct glaring errors, and taking advantage of any opportunity for general instruction. The individual attention I give to each boy will not need to be over long, as my scheme of marking does a good deal for me. In particular

I call attention to any faults which have been common to a number of papers, and talk about them. Sometimes I prefer to have a preliminary talk about these, especially if they require illustration on the blackboard or more detailed discussion. Usually I can carry in my head the names of the boys I am after, or I can easily make a list of them as I correct.

Next construct your own version on the board before the class, with explanations as you write it up. Above all things don't come to the class with a cut and dried version done beforehand. You absolutely must make the version for the first time before the boys. Quite frequently the right term will not occur to you, and you will get something you don't quite like; at least, I hope to goodness you are not so clever that this will never be the case. If you are, all I can say is you are too clever to be a good teacher; quite a possibility. Then you will explain why you don't like your

turn, and you will correct it to something else, thrashing the thing out in front of the boys. Sometimes, I hope, you will not be able to get exactly what you want, and will have to leave something with which you are dissatisfied. Then you will explain that, if *you* are in such a difficulty, many a long year will have to elapse before the *boys* can arrive at anything like perfection. You will further repeatedly alter the construction of your sentences in minor ways, the order of your words and phrases, and so on. In a word, build up the version in front of the boys in as nearly as possible the same way as you would have done if you had been sitting at home at your desk. Anything really good in the boys' *proses* you should try to incorporate in your own version. If there are enough good things in them to enable you with some adjustments and additions to turn out a version the main body of which looks more as if it came from the class than from yourself, your

version is thereby, I do not say the better, but the more effective for its purpose. The principle is that you are to show the class the processes, and not to present them with a piece which only shows the result of the processes. And you must show the processes with the piece which the boys have themselves done. They are usually shown by way of demonstration with a totally different piece which the boys have not done, but this is far less effective. Neither should your versions necessarily be the best you can turn out. Versions should continually be good Latin of course, but not so very much above the standard which the boys can reach. The boys should feel that with a little effort and application they ought to be able to arrive at that standard themselves. In fact your version should be the carrot in front of the donkey's nose! A polished Latin version immeasurably beyond the reach of the understanding of the class is of no use at all at this stage. I am doubtful about

its usefulness at any stage. However that may be, the boys cannot at present appreciate the finer points of polish, idiom, and style. You will get far better results if your versions are as a general rule of what seems to be an attainable standard. And let me repeat that they must be constructed in front of the class. I have used the same four or five score of passages for many years, but I never keep versions of them. I do them afresh every time they come, and I am sure it is right. Next year, of course, and in the VI. form quite different considerations apply.

Last of all you encourage questions. Any points still not made clear in the boys' proses or in your own copy you finally clear up in answer to such questions. And if you think it worth while you have the copy taken down and learnt by heart for home-work, with special points underlined, particularly those which belong to the list of chief points mentioned above, and which you

should yourself underline as you work at the board.

I fear I have been rather long, but I hope not unjustifiably so when we remember how extremely important it is to get a good start in Latin prose. We are creating the beginnings of scholarship. There is going to be at least semi-specialisation next year, and we must know what boys we can honestly recommend to adopt a classical career. The early progress in Latin prose will help us probably more than anything else. It is such a test of ability.

In speaking of composition in the fourth year, I have so far confined myself to a discussion of the beginnings of Latin prose. But you must not suppose me to think that we can dispense entirely with practice in sentences. It is still quite necessary to find for this purpose, say, half a period fortnightly. I like to do this work *viva voce*, having the Latin written on the board by the boys themselves. The other plan is to set two or

three sentences with each piece of prose, as is usually done in examination papers of Lower Certificate or Matriculation standard. But the syntactical points come out better in the *viva voce* work, especially if we make the boys talk about the sentences as they translate them before writing them down on the blackboard. Blackboard work is important and I often think too little of it is done. I once asked a boy in the Bradford Grammar School, after he had won his classical scholarship at the University, whether he could fix on any particular portion of his work at school as having done him the most good in his classics. He replied with the utmost promptness : "Yes, Bradley exercises on the board in *Vc* taught me more than anything else." He belonged to a set of boys who were intelligent enough as a class to use the Bradley in their third year, and we had continued with it in their fourth year for the *viva voce* work in exercises. For a set of boys who have

not already used the Bradley, I keep a collection of sentences of my own, which we take at the rate of four or five a week pretty steadily throughout the year. After all, our elementary proses will scarcely give sufficient practice in the constructions, and this supplementary exercise work is essential, though there need be very little of it.

A point of method arises here which I should like to mention. I am convinced that it is most advisable that boys should *see* wrong work as seldom as possible. They are bound to *hear* it of course. But they should practically never *see* it, and then only their own. I said in an earlier paper that in elementary work the teacher should do everything he can to provide that the boys' written exercises should require as little correcting as possible, even to the extent of having them, if necessary, done *viva voce* in class or on the black-board, before they are set to be written. I told you that I always begin in this

way in elementary Greek. For this reason I am against the method of correcting work by changing the books and letting the boys mark one another's exercises, with the teacher dictating the correct version. For the same reason I look upon questions in an examination paper which set faulty sentences to be corrected as an entirely mischievous form of test. And so in this fourth year, when all our exercise work is done on the blackboard, I insist, as usual, upon the necessary analysis and parsing, before the Latin is written down. Faults are to be corrected by the class during this preliminary talk about the sentence. When the Latin is written down in front of the class, it will be correct Latin so far as I can provide that it shall be so.

Verse composition is, I fear, disappearing. It is being crowded out, and, though I regret it, I cannot say that I think it worth while for any but those boys who quickly show promise to go very far with it. I am, however, quite

sure that all boys get something of feeling for rhythm and music from verse composition, which can be obtained in no other way. That this feeling for rhythm cannot be fully acquired from the reading or learning by heart of verse authors unaccompanied by the opposite process of writing verse, will, I think, be conceded by any one who has taught verse composition. And further, I am doubtful whether even the rhythm of prose can really be fully appreciated by boys who have done no verse composition. So I like to give all boys their chance, bearing in mind that only those will prosecute the study who show early promise. With a weekly lesson, I can find out usually in a year, certainly before they have been at it for two full years, which boys will clearly profit by sticking to verse composition for the rest of their school career. Now we must be able to decide this point quite early in VI. form days. Greek verse will begin a year later than Latin. We

must not start both at the same time. For these reasons it is clearly advisable to set apart a weekly lesson for Latin verse in the fourth year.

I suspect I am addressing teachers who mostly come from schools where no verse at all is taught. I shall therefore content myself with referring very briefly to what I have found to be the best method of procedure. The illustrative lesson which I am going to take on Monday with a few boys will show what we can achieve in two years' work.

Use no book to begin with. We have first to teach the scansion of the hexameter and pentameter fully, with the rules of prosody, and we should use the boys' repetition as the base. Then comes practice in making, first, half lines, then whole pentameters, then whole hexameters, and lastly couplets. For this purpose retranslations from Ovid or Martial afford abundant material. I do not find the process so slow as it is usually thought to be. By the end of

the second term, or earlier, I can take a simple English poem, from Burns for instance, give the paraphrase and a few words only, and get six or eight verses done every week in class. And the boys are quite ready for, say, Gepp next year. They will learn in their first year to choose for themselves for metrical reasons between *et* and *-que*, aorist and imperfect tense, the insertion and omission of pronouns and several small but important points besides. My actual plan towards the end of the first year is to give the paraphrase, get a couplet or two done at home and then have others done in class under a time-limit, during which I give weaker boys a hint or two. It seems to work very well, and I find also that there are very few boys who don't like the verse lesson.

Before I close this paper I just want to recommend to your notice a lesson which we introduce in this year at Bradford. When we have a good set of boys we set down a fortnightly lesson

for what we call mythology. It goes by that name because we take some of the Greek myths and the early legendary period of Rome and use these as pegs upon which to hang a talk with the boys. This fortnightly talk gives us an opportunity of introducing what may be described as some general work, and, as we do not limit ourselves in any respect, we can take up points which arise in the course of the ordinary form-work and prosecute them more fully and in a more interesting way than would otherwise be possible. We get an opportunity also of telling the boys about Greek and Latin authors, and about the early days of Greece and Rome. The work has its practical use, as it is most advisable for a class to become familiar with some of the stories which they will so frequently meet with, for instance, in their unseens. But the practical side interests me less. What I like to do is to use the mythology lessons, as I have said, as a handle for a general

talk with the boys, in which I can try to rouse their imaginations, can chat to them about the Greek and Roman literatures and tell them how the one influenced the other, talk to them about the Acropolis and the Forum and Crete and Hissarlik, and so on. Sometimes the mythology lesson takes the form of a definite lecture illustrated by lantern slides. I am sure that a period such as I have described, in which the boys do not know what to expect, forms a very valuable relief in a fortnight's work, and I recommend you to set down an occasional period; if you can afford the time, as one in which you feel entitled to do anything you like as the spirit moves you.

THE END

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